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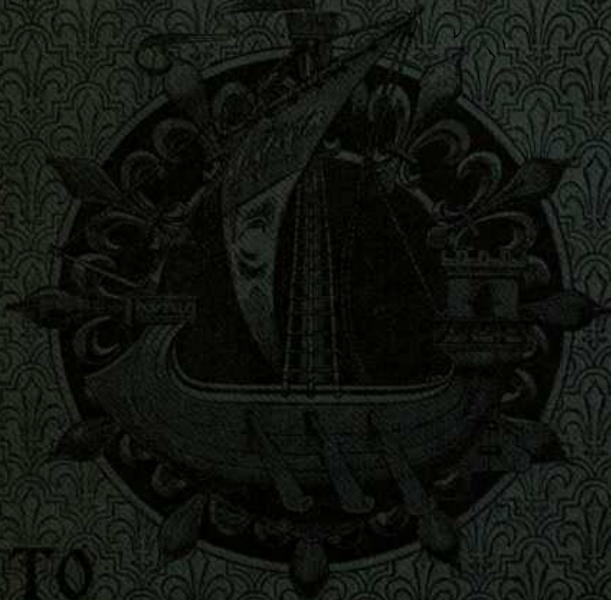

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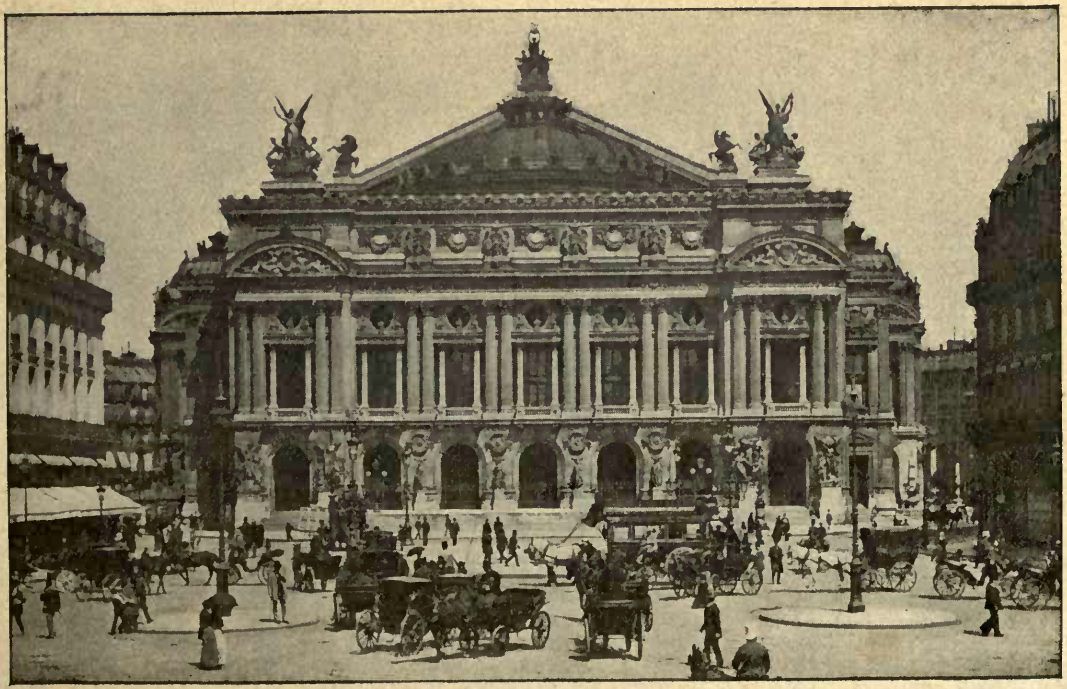

THE PARIS OPERA HOUSE.

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WITH NUMEROUS ILLUSTRATIONS

CASSELL AND COMPANY, LIMITED

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1901

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PREFACE.

In producing this revised and cheaper edition of Cassell's Illustrated Guide to Paris the Publishers' one object has been to improve all the special features which ensured the success of the former issue, and to offer to the public a thoroughly useful and accurate Handy Pocket Guide for the general visitor, who, though not desiring to have his holiday spoilt by wearisome detail, still does not wish to miss anything worth seeing.

All suggestions for rendering future editions of the Guide still more useful, and any corrections of inaccuracies in the present volume will be most thankfully received by the Publishers.

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CASSELL'S
GUIDE TO PARIS.

Part I.

ROUTES TO PARIS.

NOT a year passes but thousands and tens of thousands of visitors, both from the Old World and the New, wend their way eagerly towards the beautiful city of Paris, which for ages has been recognised as the chief capital of Europe. The ancient history and the countless modern attractions of this gay Metropolis will be found to be picturesquely treated in the following profusely illustrated pages. But it may be helpful for British and American tourists travelling to Paris from distant cities of the United Kingdom to be furnished with an outline of the various express routes by which they may reach their destination.

Having first brought our readers as far as London, we purpose to travel onwards with them by way of the cathedral cities of Rochester and Canterbury to the ancient Cinque Port of Dover for the mail steamers to Calais; or to run through Tonbridge and the picturesque Weald of Kent to the fashionable watering-place of Folkestone for the express boats to Boulogne. By way of populous Croydon and the old county town of Lewes we may likewise proceed to Newhaven for the fast steamships to Dieppe; while across the royal county of Hampshire, dominated by Winchester,

the old Saxon capital of England, we can approach Southampton, whence we may sail to Havre and to Cherbourg, two well-known ports of Normandy, or to St. Malo, on the rock-girt coast of Brittany. From each of these six seaports of France travel express trains which alike carry through passengers to Paris. As a matter of fact, the four main lines from London respectively terminating at Dover, at Folkestone, at Newhaven, and at Southampton constitute the alternative routes which lie before the tourist desiring to travel between the English and the French capitals.

The Railways of Scotland.

Presuming that our tourists come from the far north of Scotland, they travel to Inverness over the picturesque trunk line of the "*Highland Railway.*" From Inverness diverge two main line services, one of which—"The Royal Mail Route"—is supplied by the "*Highland Railway,*" extending across the Grampians, through Blair Athole, Pitlochry, and Dunkeld to the city of Perth; while the "*Highland,*" the "*Great North of Scotland,*" and the "*Caledonian*" Railways unitedly afford an alternative road from Inverness to Perth by way of Elgin and Aberdeen. From Perth passengers travel by way of Dunblane and Stirling either to Glasgow, to Edinburgh, or to Carstairs Junction on the "West Coast" main line to the South. A second road from Aberdeen, extending through Montrose, Arbroath, and Dundee, is supplied by the "*North British Railway,*" which runs direct expresses to Glasgow and to Edinburgh for the "East Coast Route."

"Great Northern Railway." The East Coast Route.

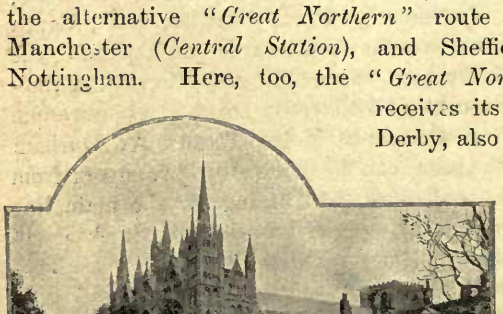
The combination of great railway companies which comprise the highly efficient "East Coast Route" between England and Scotland has its more northerly termini at Perth and Aberdeen. We have already noticed the Companies' connections with Glasgow (*Queen Street*) and with Edinburgh, therefore at the *Waverley Station* of the Scottish

capital we resume our outline of the journey with one of their luxurious express and corridor dining-car trains which travel between Edinburgh and London by way of the cathedral cities of Durham, York, and Peterborough. The first section of our route lies over the main line of the "*North British Railway*." After leaving the *Waverley Station* our express journeys southwards by way of Dunbar and the ancient border town of Berwick-on-Tweed, where it runs on to the metals owned by the "*North Eastern Railway*."

Hence over the Royal Border Bridge our train speeds along to the Northumbrian coast, passing, amongst other stations, Alnmouth, where the trunk road is joined by a branch from Alnwick, well known for its stately mediæval castle, for centuries the seat of the Dukes of Northumberland, and Morpeth, which owns connections with the picturesque Rothbury District, ere we reach the capital of Northumberland — Newcastle-upon-Tyne. After receiving passengers from Tynemouth, North Shields, and South Shields, our express speeds southwards and passes the venerable city of Durham, where its grey Norman Cathedral and nineteenth century University crown the picturesque cliff that rises from the banks of the Wear. At Durham the "East Coast" trains can be joined by passengers from Sunderland, while southward, at Darlington, the main line is connected with the east by the branch from Stockton-on-Tees and Middlesbrough; and with the west by the services from Barnard Castle and other stations of Teesdale. Still hastening onwards through Northallerton and Thirsk, we presently approach York, the metropolitan city of the Northern Province. York is one of the most important railway centres of the country, for here converge the various express services which traverse the North and the East Ridings of Yorkshire. The chief tributaries of passenger traffic are received in a north-easterly direction

from Whitby and Scarborough *via* Malton; from Hull, Beverley, and Bridlington *via* Market Weighton; and from Ripon and Harrogate *via* Knaresborough.

Soon after leaving York, the "East Coast" express runs by the ancient town of Selby, with its fine old monastic church on our right, and presently, at Shaftholme Junction runs on to the main line of the "*Great Northern Railway*," the southern Company of the "East Coast Route," shortly before it reaches the Yorkshire town of Doncaster. Here, again, is another great railway depôt, where converge eastern lines from Hull and Goole, and western lines from Ripon, Harrogate, and Ilkley; also from Rochdale, Huddersfield, Leeds, and the West Riding of Yorkshire. The next important station is Retford, on the "*Great Northern*" road from Liverpool, Manchester (*Central Station*), and Sheffield, by way of Worksop, while some distance farther southward is Grantham, where a junction is made with the alternative "*Great Northern*" route from Liverpool, Manchester (*Central Station*), and Sheffield by way of Nottingham. Here, too, the "*Great Northern Railway*" receives its passengers from Derby, also from the city of Lincoln. At Essendine passengers from Stamford and Bourne, two old market towns of Lincolnshire, join our train, which then proceeds to Peterborough, the last stop



PETERBOROUGH CATHEDRAL.
From a photograph by Messrs. Poulton & Son, London.

for the fast trains to *King's Cross*. Peterborough, with its ever interesting cathedral, is, in a traffic sense, chiefly noteworthy for its connections with the East Lincolnshire lines, which extend southwards from Grimsby, Boston, and Spalding; and for those railways of Norfolk which, having their eastern termini at Yarmouth, Cromer, Norwich and Lynn, reach the "*Great Northern*" main line by way of Wisbech. The last stage of the "East Coast" journey from the North lies through Huntingdon and Hitchin, where a connection is effected by a branch line with the University town of Cambridge. Hatfield, the ancestral home of the Marquess of Salisbury, is passed shortly afterwards, and then a rapid run of a few miles brings us to *Finsbury Park*, with its numerous services to the South of London, including those to *London Bridge* and to *Victoria*. Finally, through the populous district of Holloway, we come to *King's Cross*, the headquarters of the "*Great Northern Railway*," whence passengers may proceed by the Company's omnibuses to *Charing Cross* or to *Waterloo*. (*For further particulars of the "East Coast Route" readers are referred to "The Official Guide to the Great Northern Railway."*)

"London and North Western Railway." The "West Coast Route."

Our next journey from Glasgow, the commercial capital of Scotland, and from Edinburgh, its ever charming Metropolis, will be supplied by the "West Coast Route," a conjunction of services effected by the union that exists between the "*London and North Western*" and the "*Caledonian*" Railways. Their well-equipped express and corridor dining-car trains, starting from Glasgow (*Central Station*) and Edinburgh (*Princes Street*), alike travel to Carstairs Junction, where they are made up with the carriages from the Far North. Then, speeding away by Lamington, hard by Tinto Hill, we enter the watershed of the Upper Clyde and through the Evan

Valley ascend to Beattock Summit, a thousand feet above the sea. Whence by Hartfell, the little town of Lockerbie, and Ecclefechan, the birthplace of Thomas Carlyle, we pass to the romantic precincts of Gretna Green, cross the Sark, and over northern Cumberland, approach Carlisle.

At Carlisle the "West Coast" trains are joined by certain carriages which have travelled from Stranraer in connection with the "Short Sea Route" from Belfast *via* Larne, ere, speeding through pretty Cumbrian scenery, they soon come to the ancient market town of Penrith, where they can be joined by passengers from Whitehaven, Workington, and Keswick. Hastening southward, with the looming peaks of Lakeland on their right, the expresses travel across the granite hills of Shap to Tebay Junction, whence by the wildly picturesque scenery of the Dillicar and Tebay Fells, through which flows the silvery Lune, they reach Oxenholme Junction for the well-known gate to Windermere. Again onward by Carnforth, where the "*Furness Railway*" brings in its passengers from Whitehaven, Coniston, Barrow, and Lakeside, we run to the ancient town of Lancaster, still overlooked by the gateway of its huge mediæval castle. Some twenty miles farther southward is Preston, on the banks of the Ribble, where the "West Coast" services are joined by passengers from Belfast, Fleetwood, and Blackpool, ere they proceed through Wigan and Warrington to Crewe, the chief railway town of Great Britain.

Here we must briefly notice the various express services which find their common centre at Crewe. Far away in the west the various express services associated with the railway system of Ireland receive their quota of passengers from the terminal stations of Cork, Limerick, Galway, Sligo, and Belfast, whence main lines converge either towards Kingston, towards Dublin, or towards Greenore,

whence swift steamers sail direct to Holyhead. From Holyhead travel the Royal Mail and North Wall expresses, which after crossing the Menai Straits pass the cathedral city of Bangor and skirt the wave-washed coast of North Wales on their journey *via* the city of Chester to Crewe. Towards the same point converge the American expresses from Liverpool, likewise the various fast trains which leave Manchester and Stockport.

Resuming our southern journey we shall at Stafford receive further tributaries of traffic from Shrewsbury and Central Wales, then speeding through the valley of the Trent we effect a junction with the supplementary road that extends from Manchester, by way of Stoke and the Potteries. Passing Lichfield, we perceive on our right the graceful spires of its mediæval cathedral. The last pause usually made is at Rugby, to be remembered for its railway connections with the main line from Birmingham, Wolverhampton, Walsall, Coventry, and Leamington. Well within the space of two hours the "*North Western*" expresses, travelling either *via* the Kilsby Tunnel or *via* Northampton, run through Bletchley Junction, Berkhamsted, and Watford, to Willesden Junction. Here passengers can alight for

THE CATHEDRAL, LICHFIELD.
From a photograph by Messrs. Poulton & Son, London.

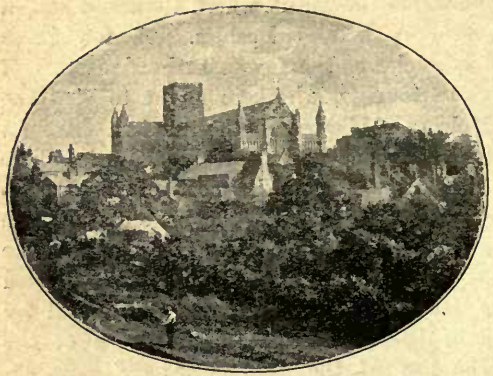
various short services which afford access to the terminal stations of *Victoria* and *Waterloo;* or by travelling direct to LONDON (*Euston*) they can join the Company's omnibus services, by which means those holding through tickets to the South are conveyed to *Charing Cross* or to *Waterloo.* (*Full particulars of the "London and North Western" services can be obtained on reference to "The Official Guide to the London and North Western Railway."*)

"Midland Railway." Returning to the city of Glasgow, we will now describe the road of the popular "*Midland*" dining and restaurant car expresses. These trains, which travel over the main line of the "*Glasgow and South Western Railway*" as far as Carlisle, traverse the countryside which has been immortalised by its intimate associations with the life and the writings of Scotland's peasant-poet—Robert Burns. The road followed from Glasgow (*St. Enoch Station*) carries travellers firstly to Johnstone, where the trains can be joined by tourists from the Clyde and the Highlands. Thence they proceed to Kilmarnock, well known for its connections with Ardrossan and the Isle of Arran. Either at Kilmarnock or at Mauchline the trains can be joined by passengers from Ayr, the birthplace of Burns, while at a succeeding station is the beautifully situated town of Dumfries, the scene of the poet's early and lamented death. After effecting a junction with the main line from Stranraer, over which travel "*Midland*" passengers from Belfast, and passing Annan, the expresses run to Carlisle.

Before continuing our journey through Carlisle to the South we must repair to the city of Edinburgh, where those passengers who have departed in "*Midland*" carriages from Aberdeen, Dundee, and Perth resume their journeys through the picturesque Land of Scott to Leeds, Nottingham, Leicester, and London. After leaving Edinburgh (*Waverley Station*), the "*Midland*" express travels along the banks of

Gala Water ere it reaches Galashiels, where it can be joined by passengers from Selkirk and Peebles. A few miles farther southward is Melrose, the favourite headquarters of British and American tourists, who here alight to visit the lovely ruins of Melrose Abbey and the modern baronial home of Abbotsford, on the banks of the Tweed, where "The Wizard of the North" penned most of his world-famed novels. Near to St. Boswell's, the next station, are the picturesque ruins of Dryburgh Abbey, where repose the remains of the great writer. Then speeding by the Eilden Hills, we come to Hawick in the Teviot Valley, hard by the neighbourhood of Branksome Tower, the scene of the first canto in "The Lay of the Last Minstrel." Lastly, through the countryside of Liddlesdale and Eskdale our train speeds to Carlisle, where it effects a junction with the "*Midland*" portion which has been run from Glasgow.

Leaving Carlisle, our train speeds through the lovely Eden Valley, with its grand view of the Lakeland mountains, ere passing Appleby, the capital of Westmorland, and running through the wild fells of Carsdale, Dentsdale, and Ribblesdale, affording a matchless tract of moorland scenery, to the tiny market town of Settle, on the banks of the Ribble. Still travelling southward, we come to Hellifield, where the trains from the North can be joined by passengers from Morecambe and Lancaster, also by those from Belfast, Barrow, and Lakeside. Farther southward lie Skipton, Keighley, and the great manufacturing centres of Bradford and Leeds, whence we travel southward through Sheffield to Leicester, or to Nottingham and Kettering. At Trent, a few miles north of Leicester, a junction is effected with the important main line from Liverpool, Blackburn, Bolton, and Manchester, extending through the beautiful vales of the Wye and the Derwent, well known for the exquisite scenery of the



ST. ALBANS CATHEDRAL.
From a photograph by Mr. Chester Vaughan, Acton.

Peak District and the Derbyshire dales, to Derby and Leicester. From Leicester the "*Midland*" expresses take their final run through Bedford and the old city of St. Albans to Kentish Town. Here we can change trains for the services to *Victoria*, or travel on to LONDON (*St. Pancras*), where those with through tickets to the South join the Company's omnibuses which are run to the railway termini of *Charing Cross* and *Waterloo*. (*For further information relating to the "Midland" services readers are referred to "The Official Guide to the Midland Railway."*)

"Great Central Railway."

The latest main line from the great cities of Lancashire to London has been supplied by the construction of the "*Great Central Railway*." This recently opened route, which by many is far better known under its original title of the "*Manchester, Sheffield, and Lincolnshire Railway*," is, like the "*Midland*" and the "*Great Northern*" systems, connected by the metals of the "*Cheshire Lines Committee*" with the port of Liverpool. Starting from Manchester (*London Road*) in one of the Company's fine restaurant-car expresses, we travel onwards by way of Woodhead to Sheffield, a busy centre of industry set amidst a framework of glorious sylvan scenery. Here the trains are joined by passengers who have travelled

from Grimsby and from Hull through the cathedral city of Lincoln, and by Worksop, well known as the chief centre for the magnificent scenery of "The Dukeries." Turning southward, they soon approach Nottingham, the headquarters of the lace manufacture, which is succeeded by Loughborough and Leicester, the hosiery capital of Leicestershire. Lastly, speeding onwards through Rugby and Aylesbury, the Company's new London terminus, known as *Marylebone Road*, is reached.

ST. MARY'S CHURCH, NOTTINGHAM.
From a photograph by Messrs. Poulton & Son, London.

"Great Eastern Railway."

Another of the chief routes of travel from Scotland, the North of England, and Yorkshire to the City of London is afforded by the main road which extends from Doncaster through Gainsborough, the city of Lincoln, Sleaford, Spalding, and March. Over this favourite road travel the "*Great Eastern*" expresses, which, after effecting connections at York with the "East Coast" expresses from Aberdeen, Perth, Dundee, Glasgow, and Edinburgh by way of Newcastle-upon-Tyne, Durham, and Darlington, and also with the "*North Eastern*" expresses from Scarborough and Harrogate, proceed to Doncaster. Thence speeding southwards by the cathedrals of Lincoln and Ely, they come to the University town of Cambridge, seated on the banks of the Cam, and some ninety minutes later reach LONDON (*Liverpool Street* or *St. Pancras*). Other main lines of the "*Great Eastern Railway*" are those

LINCOLN CATHEDRAL.
From a photograph by Messrs. Poulton & Son, London.

which respectively extend from the ancient cathedral city of Norwich *via* Ipswich and Colchester, or *via* Ely and Cambridge, while a third route from the east is that which, having its coast termini at Cromer, at Yarmouth, and at Lowestoft, extends through Ipswich, Colchester, Chelmsford, and Stratford to LONDON (*Liverpool Street*), whence passengers can proceed by railway or omnibus to the termini of the three Companies which afford direct services between London and Paris. A supplementary route from London, Birmingham, Manchester, Sheffield, and York to Paris is afforded by lines which lead direct to Parkeston Quay, whence sail the Company's steamships for the Hook of Holland, Rotterdam, and Antwerp, three ports which are connected with Paris by means of fast trains running to and from the city of Brussels. (*Every information relating to the Company's system and its services will be found in "The Official Guide to the Great Eastern Railway."*)

"Great Western Railway."

When we refer to the trunk roads which furnish routes from the West of England, South Wales, and the West Midlands, we have firstly to notice the express lines belonging to the "*Great Western Railway.*" In the far west of Cornwall lies the seaside

terminus of Penzance, the most westerly station of Great Britain. From this port or from Falmouth we travel by the West of England expresses which run *via* the city of Truro, and along the picturesque Fal Valley to St. Austell, Liskeard, Devonport, and Plymouth. Onwards through Totnes and Newton Abbott, where our train receives passengers from Dartmouth and Torquay, we travel by way of Teignmouth and Dawlish to the cathedral city of Exeter. The next section of the journey carries us by Taunton, the ancient capital of Somersetshire, to Bristol. Running through Bath we come to Swindon, where a junction is effected with certain main lines respectively extending from Swansea, Cardiff, and Newport; from Hereford and Gloucester; and from Cheltenham. Finally our train during its long run from Swindon speeds through the lovely Thames Valley to Reading, and thence pursues its course through Maidenhead, Taplow, and Slough ere it reaches LONDON (*Paddington*).

The "*Great Western*" route from Cheshire, North Wales, and the Midlands next demands our notice. It is that by which passengers leaving Birkenhead run through quaint old Chester to Wrexham and Ruabon. Here our trains are joined by tourists from Barmouth, Dolgelly, Bala, and Llangollen ere they proceed to the town of Shrewsbury. Then hastening south-

THE WEST FRONT, EXETER CATHEDRAL.
From a photograph by Hudson.

wards, we run by Wolverhampton, Birmingham, Warwick, Leamington, and Banbury to Didcot Junction, where we effect a union with the main line from the West, and proceed over the same road to LONDON (*Paddington Station*). From *Paddington* numerous trains or omnibuses afford the means of communication throughout London. (*Full particulars relating to the Company's territory and services may be found in "The Official Guide to the Great Western Railway."*)

SALISBURY CATHEDRAL.

From a photograph by Messrs. G. W. Wilson & Co., Aberdeen.

"London and South Western Railway."

Another highly popular main line from the West of England is supplied by the "*London and South Western Railway*," a system which has its chief western terminus at the busy seaport of Plymouth. The course by which we may travel direct to London is to join the express running by way of Tavistock and the borders of Dartmoor to the city of Exeter. A North Devon line from Ilfracombe, Bideford, and Barmouth effects a junction with the main route at Seaford Junction. Speeding away from Exeter we pass through various railway junctions with branch lines to the coast until Yeovil is reached, and Templecombe Junction, with its cross services to Bath and to Bournemouth. Ere long, running through Wilton, we come to the city of Salisbury, with its graceful Early English cathedral, and thence by way of Basingstoke and Woking we travel to LONDON (*Waterloo*). Frequent services of trains and omnibuses run thence to the City and the West

End. Two other "*South Western*" main lines likewise converge towards LONDON (*Waterloo*), the first of these being the road from Weymouth, Bournemouth, Southampton, and Winchester; while the second, known as the "Portsmouth Direct," affords a direct route from Ryde and the Isle of Wight to London by way of Portsmouth and Guildford. (*Full descriptions of the Company's services are given in "The Official Guide to the "London and South Western Railway."*)

The Royal Mail and Express Services between London and Paris.

Having reached London by one of the trunk routes which alike converge thither from the North, the East, and the West, we will now pursue our journeys towards the city of Paris. Where time is strictly limited and rapid transit has become a question of importance, it is quite possible for us to leave Glasgow, Edinburgh, Dublin, Liverpool, Manchester, Leeds, Sheffield, Birmingham, or any other of our larger cities in the early morning, to effect direct connections with the afternoon or the evening Continental expresses departing from London, and to reach the French Metropolis well within twenty-four hours. But those who are able to travel in a more leisurely manner usually make a short stay in London, and resume their journeys on the following morning.

Briefly summarising the choice of routes before us, we find, firstly, that the most direct and rapid services—as well as the shortest Channel passages—are supplied by the mail and express trains of the "*South Eastern and Chatham Railway*," which depart from *Victoria* and from *Charing Cross*, likewise from *Holborn Viaduct* and *Cannon Street*, for Dover in connection with the steamers to Calais, also from *Charing Cross* and from *Cannon Street* to Folkestone in connection with the steamers to Boulogne. At either of these ports passengers can join the well-appointed

expresses of the "*Chemin de Fer du Nord*," which are run by way of the old cathedral city of Amiens direct to Paris.

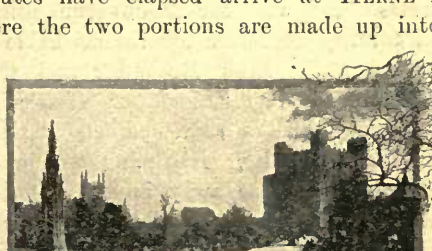
The next route to be noticed in point of time is that of the popular "*London, Brighton and South Coast Railway.*" This well-known Company despatches its West End expresses from *Victoria*, and the City portions from *London Bridge*. They are run direct to Newhaven, whence sail the fine Channel steamers which have their destination at the French port of Dieppe. Here passengers can join the comfortable expresses of the "*Chemins de Fer de l'Ouest*," which travel to Rouen, the ancient capital of Normandy, and thence through the valley of the Seine to Paris.

Thirdly, we should refer to the Continental expresses of the "*London and South Western Railway*," departing from their terminus at *Waterloo* and travelling direct to the port of Southampton, where they are drawn up alongside the commodious steamship that crosses the Channel to Havre. Here, again, we join the express trains of the "*Chemins de Fer de l'Ouest*," which likewise pursue their journeys through the valley of the Seine to Rouen, whence they speed onwards over the same main line to Paris.

As a matter of fact, the foregoing fast trains from London comprise the whole of the direct mail and special express services between the English and the French capitals. But in addition thereto the "*London and South Western Railway*" offer to tourists desirous of seeing more of Normandy the advantages of a direct boat to Cherbourg, the great naval arsenal and dockyard of France, situated on the northern coast of La Manche. From here fast trains are run to Paris by way of Bayeux, Caen, and Evreux; while those who wish to explore Brittany may sail to St. Malo and travel thence to Paris through Rennes, Laval, Le Mans, and Chartres.

"South Eastern and Chatham Railway." Dover-Calais Route to Paris.

Departing from LONDON by any of the Continental expresses which daily leave the Companies' West End terminus at *Victoria*, or their City terminus at *Holborn Viaduct*, we soon cross the Thames, and before many minutes have elapsed arrive at HERNE HILL, where the two portions are made up into one train. Then, speeding away through the green fields of suburban Surrey, we soon leave behind us DULWICH, with its great public school, on our left, SYDENHAM HILL, PENGE, and KENT HOUSE before we reach the pretty residential villas of BECKENHAM, BROMLEY, and BICKLEY. Still away through the breezy countryside of West Kent, we pass ST. MARY CRAY, SWANLEY, FARNINGHAM ROAD, FAWKHAM, MEOPHAM, and SOLE STREET, the nearest station to Cobham



THE CASTLE GARDENS, ROCHESTER.
From a photograph by Messrs. Poulton & Son.

CANTERBURY CATHEDRAL.
From a photograph by Mr. Chester Vaughan, Acton.

Church, containing in its chancel a rich series of magnificent mediæval brasses. Winding through chalk cuttings, we presently perceive on our right the shimmering waters of the Medway, and far ahead the grey castle keep and old cathedral church of Rochester. Drawing nearer, we gain many a pleasing changeful view of the Norman fane and fortress ere we clear ROCHESTER BRIDGE, ROCHESTER and CHATHAM, the latter town remarkable for the Government Dockyard. Both Rochester and the Cobham district abound in reminiscences of Charles Dickens, whose boyhood and later life were unalienably associated with his favourite Kentish city. Resuming our journey, we run by NEW BROMPTON. Far away in our left distance stretches a tract of marsh lands which border the estuary of the Medway, marked by the red sails of moving ships. Our course now lies through the cherry orchards of East Kent, served by the stations of RAINHAM and NEWINGTON. SITTINGBOURNE, a busy centre of brickfields and the paper manufacture, is succeeded by TEYNHAM and the ancient market town of FAVERSHAM. Fairly in the heart of the Kentish hop gardens we rush onwards by the picturesque woodlands of SELLING, and ere long overlook the fertile valley of the Stour, where high above the clustered dwellings of the city rise the graceful Gothic towers of Canterbury Cathedral. After passing through CANTERBURY we again run onwards through the countryside, here served by the wayside stations of BEKESBOURNE, ADISHAM, SHEPHERD'S WELL, and KEARSNEY before we reach the *Priory Station*, the *Town and Harbour Station*, and the *Pier Station* of DOVER for the mail steamers to CALAIS.

Passengers to Paris who elect to travel by the Folkestone-Boulogne route will, at the expense of a very slightly lengthened sea passage, effect a considerable shortening of their railway journeys on both sides of the Channel. The

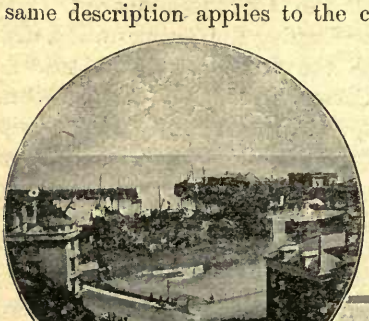
"South Eastern and Chatham Railway." Folkestone-Boulogne Route to Paris.

expresses which depart from London to Folkestone leave the well-known West End terminus of *Charing Cross*, while the afternoon service also calls at the City terminus of *Cannon Street*. After crossing the Thames and speeding away through the *London Bridge Station*, we pass New Cross, St. John's, Hither Green, Grove Park, and Chislehurst. Then sweeping through Orpington, Chelsfield, Halstead, and Dunton Green, we come to the picturesque countryside surrounding Sevenoaks, Hildenborough, and Tonbridge Junction. Here we enter upon the beautiful rural scenery of the Kentish Weald, where ancient parish churches and substantial farmsteads are seated amidst wide tracts of hop gardens, woodlands, pastures, and cornfields, served by stations at Paddock Wood, Marden, Staplehurst, Headcorn, and Pluckley. From Ashford Junction we pursue our own way through Smeeth, Westenhanger, close to the old mansion of Westenhanger House, and Sandling Junction. Finally by Shorncliffe Camp and Folkestone (*Central* and *Junction Stations*), we reach Folkestone (*Harbour* and *Pier Stations*), whence steamers sail twice daily to Boulogne.

So narrow is the silver streak of the English Channel at the point where it affords a course for the mail steamers that passengers embarking at Dover can oftener than not at once perceive ahead the looming chalk cliffs.

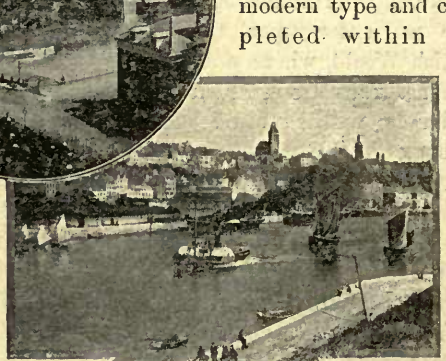
THE HOTEL DE VILLE, CALAIS.

of France. Under average conditions little more than an hour has elapsed before the boats draw near to their destination, and land their passengers at CALAIS; and much the same description applies to the course of the sister boats which steam daily between FOLKESTONE and BOULOGNE. In either case, the passage is undertaken by swift steamers of the most modern type and completed within the minimum time required for the crossing of the Channel.



THE HARBOUR, FOLKESTONE.

From photographs by Mr. Chester Vaughan, Acton.



BOULOGNE.

Presuming that we are about to start from CALAIS (*Gare Maritime*) on the final stage of our journey over the "*Chemin de Fer du Nord*," we join the special express which awaits the arrival of the Dover boat, and, running through several small seaside stations, rapidly approach BOULOGNE (*Gare de Ville*). Here we effect a junction with the line which has its terminus at BOULOGNE (*Gare Maritime*), where starts the express which is run in connection with the boat from Folkestone. Travelling southward, and still

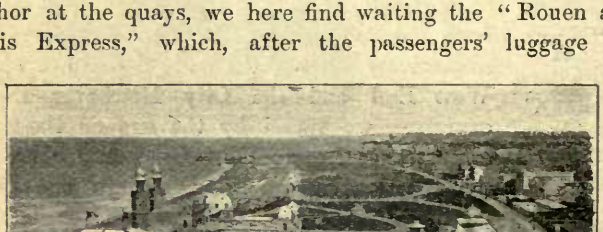
running more or less near to the coast, we presently reach ABBEVILLE, whence we proceed to the city of AMIENS, chiefly noteworthy for its imposing thirteenth century cathedral. Here we make our last stop before speeding on our way through CHANTILLY to PARIS (*Gare du Nord*). (*Full information relating to the Dover-Calais and to the Folkestone-Boulogne routes is given in "The Official Guide to the South Eastern and Chatham Railway."*)

"London, Brighton and South Coast Railway." Newhaven-Dieppe Route to Paris.

Leaving LONDON, either from *Victoria* or from *London Bridge*, the two termini which respectively witness the daily departures of the West End and the City Newhaven-Dieppe expresses, we travel by the one or the other of these services to EAST CROYDON, where the two portions are marshalled into one train, which is run onward by SOUTH CROYDON and PURLEY to RED HILL JUNCTION. Hastening onwards through the lovely countryside of Surrey and Sussex, we soon pass EARLSWOOD, and THREE BRIDGES, whence we run to HAYWARD'S HEATH and WIVELSFIELD. Here diverging in a south-easterly direction from the main line to Brighton, we continue our journey through PLUMPTON and COOKSBRIDGE to the ancient county town of Lewes, the capital of East Sussex, where the ivy-mantled ruins of the Norman castle here built by William de Warrenne still stand high on the hill, which here rises abruptly from the banks of the Ouse. In the valley below are the fragmentary remains of the Cluniac Priory, which had the same noble founder. Leaving the towering hills of the South Downs and running out into the broad levels of the Ouse estuary, we soon reach NEWHAVEN (*Town Station*), and NEWHAVEN (*Harbour Station*), where the Dieppe steamers are laid alongside the Continental express.

Steaming over the English Channel in one of the new

fast steamships which are the joint property of the "*London, Brighton and South Coast Railway*" and the "*Chemins de Fer de l'Ouest*," the two Companies which control the traffic by the "Newhaven-Dieppe Route," we quickly leave astern the steep cliffs of Beachy Head, and rapidly draw near to the picturesque coast line of Normandy, where lies our destination—the ever attractive watering-place and busy seaport of DIEPPE. Coming to anchor at the quays, we here find waiting the "Rouen and Paris Express," which, after the passengers' luggage has



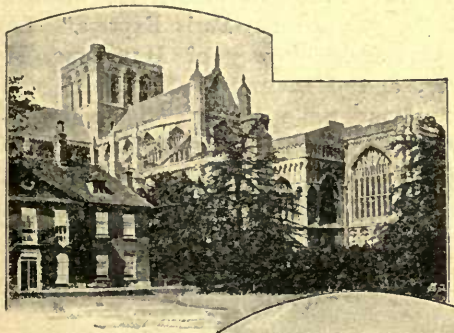
THE BEACH, DIEPPE.

been duly cleared by the Customs House officers, at once starts for the capital, running thither by way of LONGUEVILLE, CLÈRES, and MONVILLE to the fine old city of ROUEN, with its quaint streets, grand Norman cathedral, magnificent churches, stately Palais de Justice, and many other substantial buildings. Then, ascending the beautiful Seine Valley, we steadily pursue our journey onwards through GAILLON, MANTES, and ACHÈRES to PARIS (*Gare St. Lazare*). (*Additional particulars relating to the Newhaven-Dieppe Route are to be found in "The Official Guide to the London, Brighton and South Coast Railway.*")

A third important Continental service from LONDON is that which, each weekday departing from *Waterloo Station*,

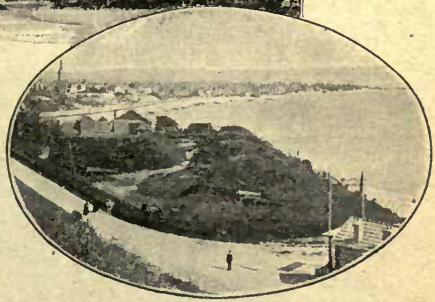
"London and South Western Railway." Southampton-Havre Route to Paris.

carries its passengers to Southampton. After leaving the great Surrey terminus, the express soon passes through CLAPHAM JUNCTION and successively leaves in its rear the stations of EARLSFIELD AND SUMMERS TOWN, WIMBLEDON, RAYNES PARK, COOMBE AND MALDEN, SURBITON, and ESHER, close to which is the well-known racecourse of Sandown Park. Then through WALTON-ON-THAMES, WEYBRIDGE, and BYFLEET AND



WINCHESTER CATHEDRAL.

From a photograph by Messrs. Poulton & Son, London.



HAVRE.

WOODHAM, we come to WOKING, BROOKWOOD—in the neighbourhood of Bisley Camp—and FARNBOROUGH; which are followed by FLEET, WINCHFIELD, and HOOK. Bearing away southward soon after clearing the market town of

Basingstoke, we reach Micheldever and the ancient city of Winchester, with its stately cathedral still enshrining the tombs of the Saxon kings. Here, too, are Winchester College, the oldest of the "nine great Public Schools," and the quaint Norman Hospital of St. Cross. Still we move onward through Shawford and Twyford, Eastleigh, Swathling, St. Denys, and Northam to Southampton. Here embarking upon the handsomely appointed Channel boat which awaits the arrival of the train, we steam over to the port of Havre, when we at once proceed to the "Rouen and Paris Express." Leaving Havre, our train travels by way of Harfleur, Motteville, Malaunay, and Maromme to Rouen, whence, following the picturesque route through the valley of the Seine, it proceeds through Mantes to Paris (*Gare St. Lazare*). (*The Continental services of the Southampton-Havre Route are fully described in "The Official Guide to the London and South Western Railway."*)

CHURCH OF ST. OUEN, ROUEN.

From a photograph by Messrs. Frith & Co., Reigate.

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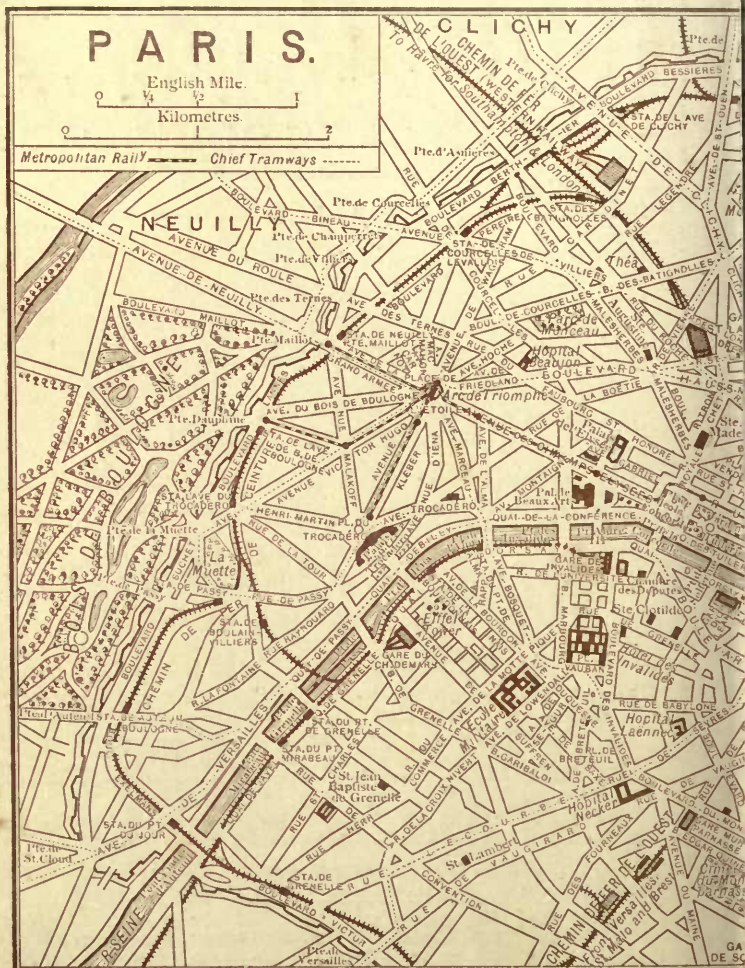
PARIS.
English Mile.
Kilometres.
Metropolitan Rail
Chief Tramways
CLICHY
NEUILLY
AVENUE DU ROULE
AVENUE DE NEUILLY
Pte de Courcelles
Pte de Champerret
Pte de Villiers
Pte des Ternes
Pte Maillot
Pte Dauphine
Pte de la Muette
Pte d'Auteuil
Pte de St Cloud
Pte de Versailles
Pte d'Asnières
Pte de Clichy
Arc de Triomphe
Hôpital Beaujon
Hôpital Laennec
Hôpital Necker
Invalides
St Jean Baptiste de Grenelle
St Lambert
SEINE
CHEMIN DE FER DE L'OUEST (WESTERN RAILWAY) TO HAVRE & SOUTHAMPTON

MAP

CHEMIN DE FER DE L'EST
To Bernè, Lucerne, and via St. Gothard to Venice and Rome.
also to Strassburg and Vienna.
PANTIN
LE PRÉ ST. GERVAIS
Pte de Pantin
Pte du Pré St. Gervais
Pte de Romainville
Pte de Bagnolet
Pte de Charonne
Pte de Montreuil
Pte de Vincennes
Pte de St. Mandé
Pte Dorée
Bois de Vincennes
Parc des Buttes Chaumont
Hôpital St. Louis
Hôpital du 20e Arr.
Observatoire
Prison St. Lazare
Conservatoire de Musique
Théâtre de l'Opéra
Bourse
Banque de France
Postes
Halles Centrales
Archives
Imprimerie Nationale
Hôtel de Ville
Hôpital St. Antoine
Jardin des Plantes
Hôpital de la Salpêtrière
Hôpital de la Pitié
Hôpital du Val de Grâce
Prison
Cimetière du Père Lachaise
Cimetière de Montmartre
Cimetière de Vaugirard
STA. DE BELLEVILLE LA VILLETTE
STA. DE MENIL-MONTANT
STA. D'AVRON
STA. DE L'AVENUE DE VINCENNES
STA. DE BEL-AIR CEINTURE
GARE DE VINCENNES
GARE DE LYON
GARE D'ORLEANS
CHEMIN DE FER DE VINCENNES
To Corbeil, Melun, Fontainebleau, Nevers, Lyons, Marseilles and the Riviera, Rome and Brindisi
CHEMIN DE FER DE CEINTURE
To Versailles, Rambouillet, Chartres, Le Mans, Rennes, Brest, Cherbourg, Bordeaux & Lisbon
CHEMIN DE FER DE L'OUEST
CHEMIN DE FER DE CEINTURE
CHEMIN DE FER DE L'EST
CHEMIN DE FER DE LA VILLETTE
CHEMIN DE FER DE MONTMARTRE
CHEMIN DE FER DE LA CHAPELLE
CHEMIN DE FER DE L'ALLEMAGNE
CHEMIN DE FER DE LA RIVE DROITE
CHEMIN DE FER DE LA RIVE GAUCHE
CHEMIN DE FER DE LA CHAPELLE
CHEMIN DE FER DE L'ALLEMAGNE
CHEMIN DE FER DE LA RIVE DROITE
CHEMIN DE FER DE LA RIVE GAUCHE
CHEMIN DE FER DE L'OUEST
CHEMIN DE FER DE CEINTURE
CHEMIN DE FER DE L'EST
CHEMIN DE FER DE LA VILLETTE
CHEMIN DE FER DE MONTMARTR

PHOTOGRAPHS.

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PHOTOGRAPHS.

Part II.

PARIS, ITS CHIEF FEATURES, CHARACTERISTICS, AND HISTORY.

MODERN PARIS.

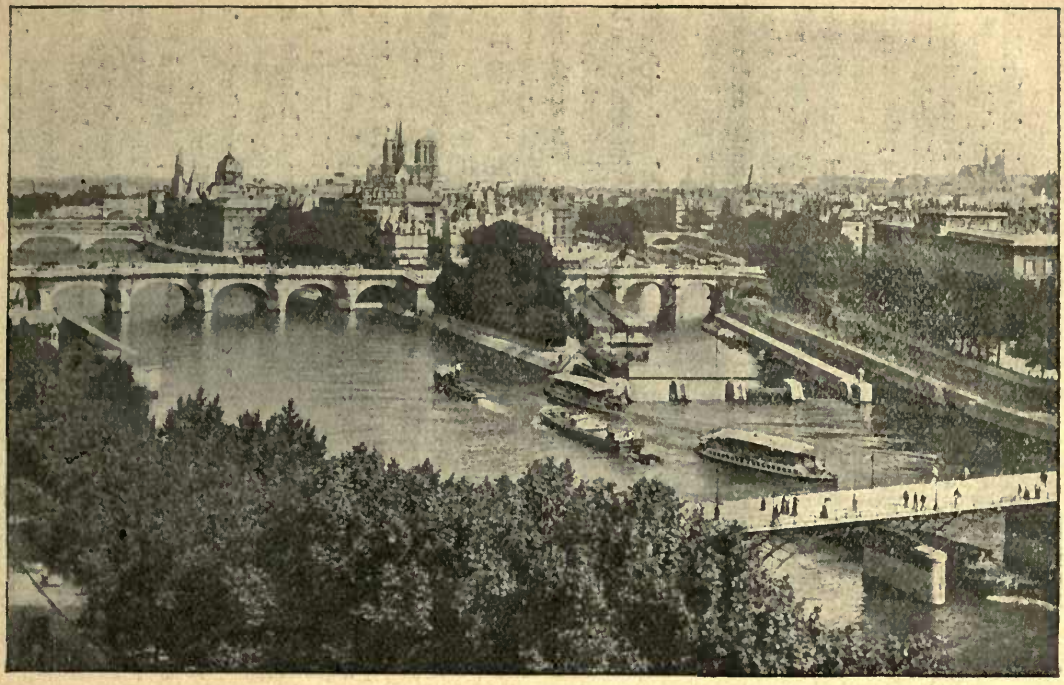
THREE features, distinguishing modern Paris from any other city in Europe, will immediately strike the visitor who enters within its walls for the first time. He will be struck, in the first place, by the size, uniformity, and newness of the houses in the main thoroughfares; next, by the breadth of the principal streets and boulevards, and the immense amount of room allotted to pedestrians and vehicles; and thirdly, by the pleasant relief to the eye and cool shade afforded by the fine trees planted in all the boulevards and avenues.

Other cities contain public buildings as fine as any to be found in the French capital. But in Paris everything is in harmony and proportion. In all the modern improvements of Paris, one idea has been carried out—namely, to develop the beauty and add to the attractions of the city. Every year witnesses the disappearance of some narrow antiquated thoroughfares, and their replacement by a handsome broad street or boulevard, with palatial houses, all in the same style of architecture. The Empire under Napoleon III. began the revolution in the construction of the city; the Republic continues it with vigour. Proprietors erecting new houses are required to submit their plans to the Municipal Council, which on its part rigorously enforces the adoption of a design in harmony with the adjacent buildings. In addition to this measure, the Municipal Council acquires by compulsory purchase a large extent of land whenever demolitions are

undertaken, and always reserves a considerable portion for open places, or *carrefours*, at various points of the wide new street in course of construction. Considerations of expense are altogether cast aside; the result is that Paris of the nineteenth century is the finest city in the world. Another principle adopted in the reconstruction of the city contributes much to its beauty. All new monuments and churches are placed at points where their proportions can be seen in perspective. The Église du Sacré Cœur on the heights of Montmartre can be seen from nearly every part of Paris, including the "Grands Boulevards." The Madeleine, on the north, and the Palais Bourbon (Corps Législatif), on the south side of the Seine, have uninterrupted views of each other across the Place de la Concorde. The Church of St. Augustin fronts the length of the Boulevard Malesherbes. The churches of La Trinité, Notre Dame de Lorette and St. Vincent de Paul can be seen from the boulevards at distances of nearly half a mile. The Grand Opéra is the most prominent object visible from the Louvre end of the Avenue de l'Opéra. The Colonne Vendôme is in the centre line of the Rue de la Paix. Instances might be multiplied, but enough has been said to show that the modern edifices of Paris are displayed to the best advantage.

The City of Paris is egg-shaped. The shell, represented by the wall which surrounds it, is upwards of twenty-one miles in length. The small end of the egg is towards the west, facing the Bois de Boulogne. The old Cité of Paris, described on page 40, is in the heart of the city. It stands on two large islands in the centre of the Seine, connected with the banks by six bridges on either side.

The river enters the fortifications at the south-east point, and flows in a north-westerly direction past the Cité as far as the Place de la Concorde. Its course then becomes due west until it reaches the Pont de l'Alma. Here it curves round to



VIEW OF LA CITÉ WITH THE CATHEDRAL OF NOTRE DAME.

Photo : X., Paris.

the left, and flows in a south-westerly direction to the fortifications at Auteuil, where it emerges into the open plain. The historic part of Paris is bounded by an ellipse of broad streets, planted with fine trees, known as the Inner Boulevards. The extreme east point is the Place de la Bastille; the extreme west point, the Place de la Concorde. The quarter west and north of the latter Place (including Passy and Auteuil) has been almost entirely built during the present century, and consists mainly of splendid avenues and boulevards, flanked by private houses which, in architectural beauty and magnificence of decoration, will vie with almost any of the royal palaces.

The visitor desirous of obtaining a comprehensive idea of Paris cannot do better than make his way to the Place de la Concorde. This noble square, the largest and finest in the city, is 390 yards long and 235 yards wide. Its south side faces the Seine; its west side, the Champs Élysées; its east side, the garden of the Tuileries; and its north side, the Rue Royale. The centre is occupied by the Luxor obelisk, twin monument with Cleopatra's Needle, the obelisk erected on the Thames Embankment, London.

The Luxor monument is a granite monolith, 76 feet high, and weighing 240 tons, erected on a solid block of Breton granite, 13 feet high. It was given to Louis Philippe by Mohammed Ali, Pasha of Egypt. The expense of bringing it from Egypt and of its erection exceeded £80,000.

North and south of the column are two fountains, each playing into a circular basin 53 feet in diameter. That furthest from the Seine is dedicated to the rivers, and has emblematic statues of the Rhine and Rhone. That next the Seine is dedicated to the seas. The emblematic statues represent the Pacific and Mediterranean. The basins are surrounded by dolphins and nereids, which spout water.

Eight large statues erected around the Place represent the

THE PLACE DE LA CONCORDE.

Photo: X., Paris.

chief towns of France. The emblems of Lille and Strasbourg are by Pradier; Bordeaux and Nantes are by Cathouet; Rouen and Brest by Cortot; and Marseilles and Lyons by Petitot. Ever since 1871 the statue representing Strasbourg has been draped in mourning.

The history of the Place de la Concorde is tragic and gloomy. The site was a large piece of waste ground until 1763, when the municipal body of Paris erected a statue in the centre in honour of Louis XV. The ground was levelled, and the square formed, surrounded by a deep moat.

In 1770 more than 1,200 persons were crushed to death in the ditch, and 2,000 injured, during a panic caused by the accidental discharge of some fireworks, on the celebration of the marriage of Louis XVI. with Marie Antoinette.

In 1792 the statue of Louis XV. was melted by the Convention and coined into pennies. The title of the Place was changed to Place de la Révolution. In the following year Louis XVI. was guillotined on the spot where the obelisk now stands. For two years the instrument of the Revolution continued its bloody work, and more than 2,800 persons were decapitated on the same spot. In 1799 the name Place de la Concorde was substituted for Place de la Révolution; fifteen years later it was dedicated to Louis XIV., and in 1826 to Louis XV. In 1830 the title Place de la Concorde was restored.

The Place has been thrice occupied by foreign troops during the present century. In 1814 the Allied Powers entered Paris, Prussian and Russian troops bivouacked in the Champs Élysées. The following year, after the Cent Jours, the occupation was repeated. In March, 1871, after the capitulation of Paris, the armies of the invaders again bivouacked on the same ground. Two months later a terrible struggle took place between the forces of the Government and of the Commune. The barricade raised by the latter across the Rue

Royale was stormed after a prolonged resistance. Fortunately, little damage was done to the Place itself, and the obelisk escaped altogether.

The Place de la Concorde forms a centre whence can be seen on all sides landmarks serving to guide the visitor in every part of the city. Looking towards the river (at the other end of the Pont de la Concorde), he will see straight before him, on the southern bank, the Palais Bourbon, or Corps Législatif, the seat of the Chamber of Deputies. Immediately to the right of it is the Ministère des Affaires Étrangères, or Foreign Office. The lofty gilded dome which rises immediately in the background is the dome of Napoleon's tomb. Further down the river, on the same bank, are some of the 1900 Exhibition buildings and the new station of the Ceinture Railway in front of the Alexander III. bridge leading into the new Avenue of Nicolas II., the Government Tobacco Factory, and the Eiffel Tower, facing which, on the opposite bank, is the Palace of the Trocadéro, with its two lofty towers. Turning to the right, the noble proportions of the Arc de Triomphe are seen, on the summit of a gentle slope a mile and a half distant. The Champs Élysées lie immediately before it. To the left of the Avenue are the Palaces of the Beaux Arts, and to the right the Palais de l'Élysée, occupied by the President of the Republic. Facing eastward, the visitor will see at the further end of the garden of the Tuileries (about three-quarters of a mile), the Palais of the Louvre, the centre of the historic quarter of Paris. The long street to the left, fronting on the garden, is the Rue de Rivoli, whose arcades are a never-ending source of interest to English visitors. Looking northward, the building in the square to the right is the Admiralty Office (Ministère de la Marine), that on the right containing two hotels (Crillon and Coislin). The street leading out of the Place is the Rue Royale; the Corinthian

temple at the farther end is the Madeleine, where begins the line of the "Grands Boulevards," which form the northern half of the ellipse that encloses historic Paris. Crossing the Place to the Pont de la Concorde, and looking eastward, he will see a little down on the right the magnificent new station of the Orleans Railway, which covers the site of the ruins of the Palace of the Conseil d'État which was, till recently, the last vestige of the war and the Communist struggle in Paris; then in the centre of the river the towers of Notre Dame and the slender spire of the Sainte Chapelle. On the north bank the tower of St. Jacques, the river front of the Louvre, and the Hôtel de Ville. On the south side of the river, behind the Chambre des Députés, the towers of the Church of St. Clotilde. To the left of it, upon the river bank, the Palace of the Legion of Honour; the École des Beaux Arts, and the Institute. The greater part of the historic monuments of Paris are in the circle surrounding the Cité. Their precise situation will be described in due course.

Another view of Paris, which the visitor must not miss, is from the foot (or platform) of the Église du Sacré Cœur at Montmartre. It is preferable to that from the Eiffel Tower, as all the monuments appear in their natural sizes and in no way dwarfed.

THE BOULEVARDS.

The term boulevard is applied generally to any broad thoroughfare flanked by trees; but when reference is made to "the boulevards," the line of streets leading from the Madeleine to the Bastille is usually meant. This remarkable thoroughfare, the main artery, so to speak, of modern Paris, has replaced one half of the circle of fortifications which formed the boundary of the city in the sixteenth century. The line is nearly three miles in length, and is of one uniform width. The roadway is about fifty-six feet wide; at its sides are planted, at equal distances, large plane trees, acacias, mountain ashes, and chestnut trees. Outside these, on each side, is a footway upwards of thirty feet in width. The Boulevards follow each other in the undermentioned order:—

Boulevard de la Madeleine, Boulevard des Capucines,

BOULEVARD MALESHERBES AND THE CHURCH OF ST. AUGUSTIN.

Photo: X., Paris.

Boulevard des Italiens, Boulevard Montmartre, Boulevard Poissonnière, Boulevard Bonne Nouvelle, Boulevard St. Denis, Boulevard St. Martin, Place de la République, Boulevard du Temple, Boulevard des Filles du Calvaire, Boulevard Beaumarchais, Place de la Bastille.

The corresponding boulevards on the south side of the Seine, which complete the circle of the ancient fortifications, are Boulevards Henri Quatre, Sully, and St. Germain, leading up to the Pont de la Concorde.

The whole of these "Inner" or "Old" Boulevards can best be seen by taking the omnibus (Madeleine-Bastille) at the Madeleine and alighting at the Bastille (30 c. inside, 15 c. outside), then taking the tramway (Bastille-Porte Rapp) to the Place de la Concorde (30 c. inside, 15 c. outside). By *correspondance* (*see* p. 143) the *inside* passenger need only pay *once* for the two vehicles.

The New Boulevards, or Outer Boulevards, form a much wider circle. They extend as far as the Arc de Triomphe, on the west side, and the Place de la Nation on the east side, and are connected by tramway the whole length.

PRINCIPAL STREETS.

In a work of this kind space will not permit of a description, or even an enumeration, of all the streets of a great city. But a few of the principal large thoroughfares, apart from the avenues and boulevards, may be briefly described, and when the visitor has once mastered their position, he will easily find the streets of minor importance. Frequent reference should be made to our map.

All the streets of Paris are numbered on one fixed principle. The even numbers are on the right side, the odd numbers on the left. The numeration of all streets parallel with the Seine begins at the east end; that of streets running at right angles to the Seine commences at the end nearest the river. The visitor, therefore, need never be in doubt as to the relative position of any number in a street. At the corner of every street, etc., the name is clearly indicated.

Avenue de l'Opéra.—This splendid thoroughfare, which connects the Louvre with the Opéra, was one of the first great improvements effected by the Republic. An immense mass of narrow, irregular streets, enclosing some of the worst rookeries of Paris, blocked the space between the Louvre and the boulevards before the war of 1870. The fires of the Commune caused a large breach in 1871, and paved the way for the new avenue, which occupied nearly eight years in completion. It is about 1,000 yards in length, and is now during the day one of the most frequented

of the large thoroughfares of Paris. In the evening the shops close earlier than those on the boulevards. There are several very fine restaurants, and one or two first-class hotels, in this Avenue. The Place du Théâtre Français is at the river end.

Rue Auber, connecting the Place de l'Opéra with the Boulevard Haussmann at the point where the latter is crossed by the Rue Tronchet, a street leading from the Madeleine to St. Lazare Station, is one of the large new streets constructed under the late Empire.

Rue Lafayette.—A broad handsome thoroughfa e, running for nearly a mile and a half in a north-easterly direction, from the back of the Opéra, at the intersecting angle of the Boulevard Haussmann and the Rue de la Chaussée d'Antin.

Rue de la Paix.—The visitor standing in the Place de l'Opéra, and looking southward, will see three diverging streets, besides the boulevard which crosses the Place. That immediately facing him is the Avenue de l'Opéra; that on the right of it is the Rue de la Paix, opened in 1806 as the Rue Napoléon; it lost its title at the Restoration, when it received its present name, to commemorate the Peace of 1814. It is among the finest streets of Paris, the shops being of the best description, especially those of the jewellers. The Place Vendôme, and Vendôme Column, are at the end nearest the Rue de Rivoli, which is connected with the Place by a short street called the Rue Castiglione.

Rue du 4 Septembre.—This street, on the east side of the Avenue de l'Opéra, corresponds with the Rue de la Paix; it leads to the Bourse. It received its name from the establishment of the present Republic, on the 4th September, 1870. It is continued on the other side of the Place de la Bourse by the new part opened in 1899 of the Rue Réaumur.

Rue de Rivoli.—Every Englishman knows the Rue de Rivoli by name. The shops—its principal feature—are a particular source of interest to visitors.

Rue St. Denis.—A street of historical importance, as being one of the oldest in enlarged Paris, and also as being connected with the Bourbon dynasty. It obtained its name in the twelfth century, having been previously little more than a road running outside the walls to the tomb of St. Denis. It now extends from the Place du Châtelet northward to the Porte St. Denis, as constructed by Louis XIV. It was along this street that the early sovereigns of France usually made their entrance into Paris.

The Rue St. Denis is one of the busiest and most bustling streets of Paris, although its importance has of late years been diminished by the construction of the Boulevards Sébastopol and Strasbourg.

Rue St. Martin, situated a little to the east of Rue St. Denis, and parallel with it. It was completed during the reign of Louis XIII., and was originally named from the Abbey of St. Martin, where it formerly terminated. The thoroughfares right and left of it are some of the quaintest parts of old Paris.

PLACES AND SQUARES.

The word *place* in French corresponds in general terms with the English words Square and Circus, but it also includes open spaces of any shape; and as most of the public buildings of Paris are faced by open spaces, the number of *places* is considerable. It will be unnecessary to describe them here, as they will be mentioned in connection with any object of interest they contain.

PLACE DE LA RÉPUBLIQUE.

One "Place" calls, however, for special mention. Tourists wishing to see a part of ancient Paris existing to-day exactly as in the time of Louis XIII., when it was the centre of fashion, should visit the Place des Vosges (near the Bastille), which stands on the site of the Palace des Tournelles, demolished by order of Catherine de Medicis after Henri II. was accidentally killed there in a tournament by Montgomery. The quadrangle consists of red brick arcaded houses, with very high roofs. The marble statue of Louis XIII. in the square was erected in 1829 by Charles X. (figure by Cortot, horse by Dupaty). Celebrated names connected with the place are the Cardinal Richelieu (No. 21), Mme. de Sévigné (corner of the Rue Birague), Victor Hugo (No. 9), etc.

Place des Vosges.—Victor Hugo, when twenty-five, lived in the very room occupied two centuries before by the notorious Marion de Lorme, and it was here he wrote the tragedy bearing her name.

THE SEINE: ITS BRIDGES AND QUAYS.

The river Seine, in its course through Paris, is crossed by thirty-one bridges. Fourteen of these bridges connect the Cité with the mainland—viz., seven on the south bank and seven on the north. The Pont de Sully is at the eastern extremity of the two islands which form the Cité, the Pont Neuf at the western extremity.

The quays fronting the Cité are: on the north side, the Quai du Louvre, Quai de la Mégisserie, Quai de Gesvres, Quai de l'Hôtel de Ville, and the Quai des Célestins. The bridges connecting them with the islands are: the Pont Neuf, of twelve circular arches, completed 1624, and consequently the oldest of all the existing bridges (at the further end, on the west side, is a famous statue of Henri IV.); and the Pont St. Michel, built 1857, consisting of three elliptic arches.

East of the PONT NEUF are the PONT AU CHANGE, the PONT NOTRE DAME, the PONT D'ARCOLE, the PONT ST. LOUIS, the PONT MARIE, and the PONT SULLY, formerly Pont St. Germain, uniting the Ile St. Louis to the Quai Henri IV. on the north side, and the Quai St. Bernard on the south side.

The quays on the south side, fronting the island, are: the Quai Conti (opposite the Quai du Louvre), the Quai des Augustins, Quai St. Michel, Quai Montebello, and Quai de la Tournelle.

The bridges connecting the city with the south bank of the Seine are the PETIT PONT, the PONT ST. MICHEL, the PONT AU DOUBLE, the PONT DE L'ARCHEVÊCHÉ, and the PONT DE LA TOURNELLE.

East of the Cité the Seine runs between the Quai Henry IV., on the north, and the Quai St. Bernard, on the south, as far as the PONT D'AUSTERLITZ.

The remaining quays on the north side are the Quai de la Rapée and Quai de Bercy. On the south side, the Quai d'Austerlitz and Quai de la Gare. Connecting them are the PONT DE BERCY, the PONT TOLBIAC, and the PONT NATIONAL, formerly the Pont Napoléon, just inside the fortifications (used for the Ceinture Railway).

West of the Pont Neuf are the following bridges and quays: The PONT DES ARTS, and the PONT DES SAINTS PÈRES, otherwise known as Pont du Carrousel.

The Quai Malaquais, on the south bank, and the Quai des Tuileries, on the north bank, are between these two bridges.

The other bridges are the PONT ROYAL, connecting the Quai Voltaire with the Quai des Tuileries, the PONT DU SOLFÉRINO, connecting the Quai d'Orsay with the Quai des Tuileries, the PONT

DE LA CONCORDE, connecting the Quai d'Orsay with the Place de la Concorde, the PONT ALEXANDRE III. (named in honour of the Czar's visit to Paris in 1896), connecting the Boulevard des Invalides with the Champs Elysées, the PONT DES INVALIDES, connecting the Quai d'Orsay with the Quai de la Conférence, the PONT DE L'ALMA, connecting the Quai d'Orsay with the Quai de Billy, the PONT DE IÉNA, between the Champ de Mars and the Palace of the Trocadéro, the PONT DE PASSY, connecting Passy with the Boulevard de Grenelle, the Railway Bridge connecting the Champ de Mars with the Ceinture and the Gare St. Lazare, the PONT DE GRENELLE, connecting the Quai de Grenelle with the Quai de Passy, the PONT MIRABEAU, a new bridge (1897), with a central span of about 300 feet, and the PONT DU JOUR, otherwise known as the Pont d'Auteuil, a superb stone viaduct, having a line of railway in the centre, and at each side a road for passengers and vehicles. The viaduct has five large arches spanning the river; above them, forty-two smaller arches. It was built by M. de Bassompière, and completed 1866.

CEINTURE RAILWAY.

The Ceinture Railway, as its name implies, forms a girdle right round the city, just within the fortifications. It is twenty-four miles in length, and has stations at frequent intervals. Short lines connect it with all the Paris terminuses, and another with the new station at the Boulevard des Invalides for Napoleon's Tomb, Champs Elysées, etc. The time taken to go the entire journey round Paris is about ninety minutes, and the tourist can travel outside on top of the train. The fare is 90 c. First Class, and 50 c. Second Class. The trip cannot be termed one of pleasure. Ask for a ticket "Paris pour Paris," and be sure to change, on coming back, at "Courcelles-Levallois" for the Gare St. Lazare, or at Boulevard Ornano for the Gare du Nord.

THE MÉTROPOLITAIN.

The Underground Electric Railway, of which Paris was in such urgent need, is estimated to cost 150 millions of francs, or £6,000,000. The portion most likely to be used by visitors, viz. from Vincennes to the Portes Dauphine and Maillot (Bois de Boulogne), will have stations at the Lyons Terminus, Bastille, Louvre, Champs Elysées, Arc de Triomphe, etc. etc., and was contracted for to be running in time for the Exhibition. The whole of the projected system connecting the Métropolitain with all the trunk lines will be completed, it is anticipated, in 1904.

GENERAL VIEW OF PARIS FROM ST. GERVAIS.

Photo: Cassell & Co.

Fares for any distance, 25 c. First Class, 15 c. Second Class. Return tickets before 9 o'clock only, 20 c. None but hand-baggage allowed.

THE CITÉ.

The Cité, or "old Paris," consists of two large islands, connected with the river banks by seven bridges on each side, and with each other by the Pont St. Louis. The larger of the two islands—namely, the one nearest the Louvre—is called the Île de la Cité. It is occupied almost exclusively by public buildings. The visitor who crosses the Pont Neuf, which is at the extreme west point of the island, will see on the left, opposite the statue of Henri IV., an immense block of new buildings, lying between two quays. The buildings are those of the Palais de Justice. The quay facing the Hôtel de Ville is the Quai de l'Horloge, named from the ancient clock attached to the wall of the palace at the further end. The quay facing the south is the Quai des Orfèvres. The block of buildings close to the Pont Neuf contains the offices of the Prefecture of Police. Descending the Quai de l'Horloge to the Pont au Change, the visitor will arrive at the Boulevard du Palais, in which is the principal entrance to the Palais de Justice (p. *p.* 129). The buildings facing the Palais, on the opposite side of the Boulevard, are those of the Tribunal de Commerce, and behind them is the Flower Market. Beyond the Flower Market is the Hôtel Dieu (p. 105), which looks out on the Place Parvis Notre Dame. The Cathedral (p. 83), with its garden, occupies the upper part of the island, with the exception of a block of old houses on the north side, with frontage on the Quai Napoléon. Exactly behind Notre Dame, on a small projection, is the Morgue (p. 125). The road which separates them is called the Pont de l'Archevêché, and the quay parallel to Notre Dame on the south side of the river is the Quai de l'Archevêché. Returning along this quay to the Place Notre Dame, the block of buildings fronting the

cathedral is the Caserne Municipal, large barracks. The quay which bounds it on the north side is the Quai du Marché Neuf. The block of buildings between the barracks and the Palais de Justice is occupied by a division of Sapeurs Pompiers (p. 175).

The other part of the Cité, known as the Île St. Louis, is bounded on the north bank by the Quai Bourbon and Quai Anjou; on the south bank by the Quai d'Orleans and the Quai de Béthune. It contains no monuments or buildings of interest.

A brief summary of the changes and transformations which Paris has undergone during a period extending over two thousand years will probably be interesting to the visitor.

It was on these islands in the Seine that the Parisii, a nomad tribe driven westward by the Goths, established themselves some centuries before the Roman conquest of Gaul, and founded a town to which the Romans gave the name of *Lutetia*.

When Gaul was conquered by Julius Cæsar, the Romans took possession of Lutetia, and constructed roads, villas, and baths, both on the islands themselves and in the neighbourhood.

The Roman occupation of Lutetia lasted till the end of the fifth century, but during the intervening period many changes had taken place. During the first three centuries the Romans made the islands their headquarters, but at the beginning of the fourth century Constantius Chlorus founded on the left bank of the river a palace, remains of which still exist at the Musée de Cluny (p. 93). About a century previously Christianity had been introduced into France by St. Denis, who established the monastery which bears his name. He was put to death by the Romans A.D. 250, on the heights of Montmartre; but the work of Christianity went on, and during the next century the Roman Governor, Julian, belonged to the new religion previous to his elevation to office. During his reign the name of the town was changed from Lutetia to

Parisii, and it was endowed with a political franchise as a part of the Roman Empire.

The earliest religious edifice in Paris was the Church of St. Peter and St. Paul, built by Clovis, King of Tournay, at the beginning of the fifth century, and afterwards dedicated by him to St. Geneviève. The wood hovels of the Parisii had by this time given place to stone houses, which had overflowed the space on the islands, and dotted the marshy ground north and south of the river-bank. The Seine had in those days not been confined by embankments, and the banks shelved down to the water from a level very little above the water-mark.

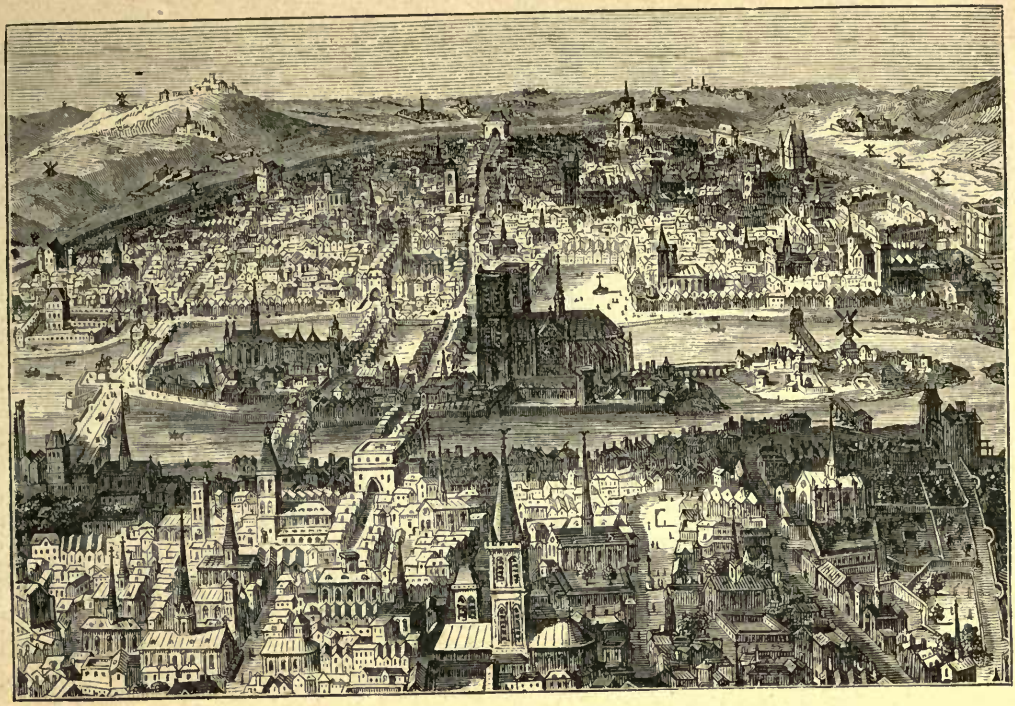
For about 250 years, during which the kings of the Merovingian dynasty reigned over France, Paris progressed but little. The early kings of the Carlovingian dynasty resided at Rheims, but in 840 Charles the Bald came to live at Paris. By this time a new invasion of the country was commenced by the Normans, under Duke Rollo, who, having established themselves at Rouen, sailed up the Seine and sacked Paris. Subsequent monarchs abandoned the city to the invaders, who ravaged it from time to time, though unable to take possession of it.

At the end of the eighth century Hugh Capet, the founder of the third dynasty of French kings, built himself a palace on the Île de la Cité, on the spot where the Palais de Justice now stands. His successors, Robert II., Henri I., and Philip I. continued to reside in it. The town had again largely extended its limits, but in the fashion prevalent throughout France. Private houses and monasteries, flanked with turrets and surrounded with ditches for defence, sprang up in various directions, and around them clustered the small dwellings of the humble retainers of the nobles and priesthood. In 1108 Louis VI., surnamed the Big, founded a palace on the site where the old Louvre now stands. It was rather a fortress than a palace, having battlemented walls and round towers.

PONT AU CHANGE AND PALAIS DE JUSTICE

His successor, Louis VII., threw himself into the hands of the Church. He made Suger, the Abbot of St. Denis, his chief minister, and commenced the construction of the Cathedral of Notre Dame, of which Pope Alexander III. laid the foundation-stone. Paris had now developed considerably in prosperity, and was so well worth defending that Philippe Auguste erected a circle of fortifications round it. They commenced at the east end of the Île St. Louis, and ran westward as far as the Halles Centrales, turning to the river-bank at the Place du Châtelet, where was constructed the tower of the Grand Châtelet, and opposite to it, on the south bank, the Petit Châtelet. On the south side of the river the monastery of St. Germain was outside the fortifications, whence its designation, St. Germain in the Meadows. The remaining sovereigns of the House of Capet did little or nothing for the city; but Paris maintained its progress, and in the reign of Louis IX. the Sorbonne University was founded by the king's chaplain, A.D. 1250. Particulars of this remarkable institution will be found at page 137. The Sainte Chapelle (p. 73), the purest and most elegantly decorated Gothic building in existence, was built by St. Louis.

The two first kings of the House of Valois, Philip VI. and his son John, were too much occupied in defending themselves against Edward III. to devote much attention to their capital. Charles V., having profited by the peace of Bretigny, was enabled to turn his attention to home affairs. He constructed the famous fortress of the Bastille, and that of the Tournelles, which formerly stood on the quay at the end of the Pont des Tournelles (*see* p. 36). He also founded the Royal Library, which was afterwards transferred to the Bibliothèque Nationale. Paris had again outgrown its borders, and it became necessary to extend the fortifications both eastward and westward. Under Charles VI. Paris was occupied by the English, after the defeat of the French army by Henry V. at Agincourt.



PARIS IN THE SEVENTEENTH CENTURY.

The succeeding reigns were stormy, and little was done either to beautify or strengthen the city until the accession of Francis I. This monarch was the first to begin that long series of embellishments which have made Paris the finest city in the world.

The improvements commenced by Francis I. comprised the Palace of the Louvre, on the site occupied by the dungeon built by Louis VI., and the Hôtel de Ville, whose architecture was precisely similar in style to that of the existing palace. The fortifications were extended wide beyond the newly-constructed city, as far as the Inner or "Grands Boulevards." Under the Regency of Catherine de Medicis, the Louvre was extended, and the Palace of the Tuileries constructed. In the reign of Henri IV. the Pont Neuf was built, and additions were made to the Louvre and Tuileries (*see* Louvre, p. 115).

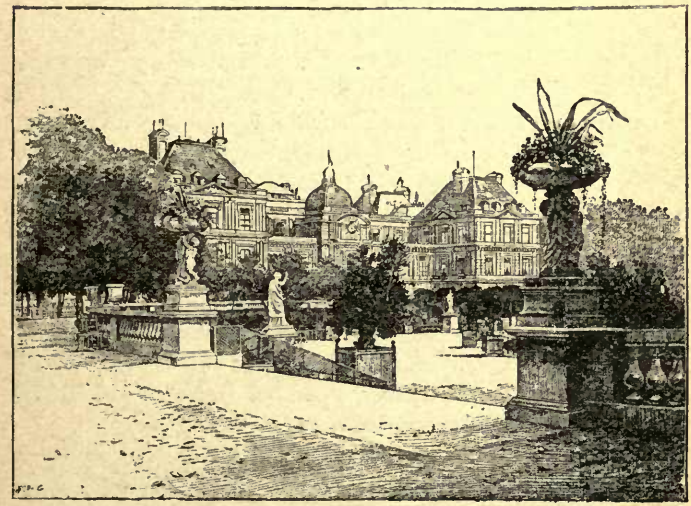
In the reign of Louis XIII. the work of adornment was continued. The Luxembourg was built by Marie de Medicis, and the Palais Royal by Cardinal Richelieu. Many new quays, streets, and bridges were also constructed.

Under Louis XIV. no less than eighty new streets and thirty-three churches were built. The Louvre was enlarged, and the east front completed; the Collège Mazarin, the tapestry works of the Gobelins, the Hôtel des Invalides, and the Observatory were built. The king, secure in the prosperity and power of France, ordered the fortifications built by Francis I. to be destroyed, and their line planted with trees. Hence the origin of the Inner Boulevards. The arches of St. Denis and St. Martin mark the spot where the walls of the city extended at the time of their erection.

Under Louis XV. the Panthéon, Palais Bourbon, Mint, and École Militaire were added to the list of public buildings. The Jardin des Plantes, laid out under Louis XIII., was enlarged, and many other important works were undertaken.

The reign of Louis XVI. contributed nothing to the public improvements of Paris.

The Revolution of 1789, if it added nothing to the adornment of the city, on the other hand, left room for improvement, by destroying the enormous monastic establishments,



THE PALAIS DU LUXEMBOURG.

which occupied the best situations and nearly one-third of the city. The Directory commenced the work of restoration. Napoleon I, in the intervals between his wars, occupied himself largely in improving Paris. The Place du Carrousel was made by the destruction of a mass of poor buildings erected on the spot; the gallery connecting the Tuileries and Louvre on the north side was built; many fountains and monuments were erected; streets, markets, canals, and quays constructed;

churches restored and embellished; and the Bourse was founded.

There was a lull in the progress of improvement during the Restoration, but the reign of Louis Philippe marked a fresh period of progress. The drainage of the city was commenced, the Place de la Concorde completed, gardens and squares were laid out, and other improvements effected.

The Revolution of 1848 again put a stop to public works, but the advent of Napoleon III. to the throne was the crowning point of the prosperity of Paris. Every description of public building was constructed, new quarters of palatial houses were planned out. Additions, nearly equal in extent to the original construction, were made to the Louvre; handsome churches, such as those of St. Augustin and La Trinité, were constructed; and the work went on without intermission, until the memorable day when France embarked with a light heart in the terrible contest with Germany.

The fearful effects produced by the remarkable series of events which succeeded the declaration of war can scarcely be appreciated at the present day, when all traces of the devastating fires of the Commune have been entirely removed.

Of the many notable buildings which have been erected in Paris since the establishment of the Third Republic it is scarcely necessary to speak here. Suffice it to instance the Trocadero Palace and the Eiffel Tower, relics respectively of the Exhibitions of 1878 and 1889.

Part III.

SIGHTS OF PARIS.

ARC DE TRIOMPHE DU CARROUSEL.

THIS interesting monument, which now stands isolated in the quadrangle to the west of the Louvre, known as the Place du Carrousel, served, previously to the burning of the Tuileries Palace in 1871, as a gateway, forming the entrance to the courtyard of the palace. It was designed by order of Napoleon I. upon the model of the Arch of Severus of Rome, to commemorate the victories of 1805 and 1806; and the architects were Fontaine and Percier. The structure is rather smaller than its prototype, the respective dimensions being: Arch of Severus, 75 feet high and 82 feet wide; Arc du Carrousel, 48 feet high and 64 feet wide. It was designed as a pedestal, whereon was placed the world-renowned Quadriga, or team of four horses, from the portal of St. Mark, at Venice, which Napoleon carried away as a trophy of his Italian campaigns; but on the fall of the Empire the Quadriga was restored to Venice, and replaced by a group, designed by Bosio, symbolic of the Restoration of Louis XVIII. The structure is pierced by three arcades. The columns are of red marble, with Corinthian capitals and bases in bronze. A marble entablature over the arcades is adorned with groups in relief representing the various regiments of the French army.

The marble reliefs on the eastern façade of the arch represent: to the right, the Battle of Austerlitz; to the left, the Capitulation of Ulm. On the west side, facing the Tuileries Gardens: to the right, the Signing of the Peace of Tilsit; to the left, the Entry of the French army into Munich. The group next the Rue Rivoli represents the Entry into Vienna; that next the Seine the Signing of the Peace of Presburg.

An inscription in French dedicates the arch to the French army, victorious at Austerlitz in 1805, on the anniversary of the crowning of Napoleon I.

ARC DE TRIOMPHE DE L'ÉTOILE.

Omnibus routes, Hôtel de Ville and Porte Maillot; Palais Royal, Étoile; Bourse and Passy. Tramway routes, Rue Taitbout and La Muette; La Villette and Étoile, Mont Parnasse and Étoile.

(To ascend the Arc, apply to Guardian.)

This superb trophy, erected to commemorate the many brilliant victories of Napoleon I., is not only the most familiar of all the

magnificent monuments of Paris, but, from its commanding position, is one of the most striking, being visible from all parts of the city. It is the centre of a new and aristocratic quarter, planned and for the most part executed by Baron Haussmann under the Third Empire.

The arch was built in 1836, from designs prepared by Chalgrin in 1811, for the first Napoleon. The Emperor intended to erect four arches in various parts of the city, but only lived to witness the completion of the first, in the Place du Carrousel. The work of completing the Arc de l'Étoile was taken up by Louis Philippe, who succeeded in leaving to France the finest triumphal monument in existence, at a cost of £400,000. It consists of a noble arch 67 feet high and 46 feet wide, intersected by a transverse arch. The total height of the structure is 160 feet, the width 146 feet, and the depth 72 feet, and it stands on an eminence at the west end of the Avenue des Champs Élysées, nearly two miles in a straight line from the palace of the Tuileries It derives its name Étoile from its position as the centre whence radiate twelve fine avenues in the form of a star.

The four façades are decorated with vigorous groups of colossal statues in high relief by eminent French sculptors. On the east or city side are the following: To the right of the arch, Departure of Troops for the Frontier, A.D. 1792—by Rude; above, the Obsequies of General Marceau—by Lemaire. To the left of the arch, Triumph of Napoleon I. after his Victories in Austria (1809)—by Cortot; above, the capture of the Pacha of Roumelia by Murat, at Aboukir (1799)—by Seurre Aîné. The figures in these groups are 10 feet high.

On the west side, towards the Bois de Boulogne, the following groups: To the right of the arch, Repulse of the Allied Armies (1794)—by Etex; above, Passage of the Pont d'Arcole (1796), and Death of Muiron—by Feuchères. To the left of the arch: the Blessings of Peace—by Etex; and above it, the Taking of Alexandria (1798)—by Chaponnière.

The reliefs on the north side represent the Battle of Austerlitz—by Gechter; and those on the south side the Battle of Jemappes—by Marochetti.

On the frieze are groups of reliefs—by Brun, Jaquot, Seurre, and Rude. Those on the east side represent the departure, and those on the west side the return, of the French armies. On either side of the upper part of the arch are figures of Victory—by Pradier. On the cornice are thirty shields, bearing the names of French victories; and on the vaulting of the principal arch the names of 142 other battles. The vaulting of the transverse arch is inscribed with the names of officers of the Republic of 1789 and of those of

the First Empire. The names of those who died on the field of battle are underscored.

There is a spacious platform on the summit, which commands a magnificent view of the city, the Bois de Boulogne, and the range of

ARC DE TRIOMPHE DE L'ÉTOILE.

hills bounding the valley of the Seine on the west and south, overlooking the villages of Asnières, Courbevoie, Suresnes, St. Cloud, Sèvres, Meudon, etc. The ascent is by a staircase of 261 steps. The intention of the architect was to crown the structure with a group of statuary, but the immense proportions of the arch doubtless

deterred the most ambitious sculptor from attempting a group on a corresponding scale, until 1881. The Ministry of Gambetta commissioned the great sculptor Falguières to design a colossal group emblematic of the Triumph of the Republic. The Ministry fell long before the model was completed. The Municipal Council, however, decided to erect an experimental group in wood and canvas, from the model designed by Falguières. This, however, was afterwards removed.

ARCHIVES NATIONALES.

Admission to the Museum—Sundays 12 to 3; by permission obtainable from the Director, Thursdays 12 to 3; for research, daily 10 to 3. Application at the Bureau de Renseignements. Tramway, Louvre to Vincennes. Omnibus, Wagram and Bastille.

The Palais des Archives is situated in the Rue des Archives, a continuation of the Rue des Billettes, a street running north-eastwards from the Hôtel de Ville to the Place de la République. The palace occupies the site where formerly stood the mansion of Oliver de Clisson, Constable of France. It was erected at the beginning of the eighteenth century by François de Rohan, Prince of Soubise, and was formerly known as the Hôtel Soubise. The entrance is through a court in the Rue des Francs Bourgeois, a street crossing the Rue des Archives. The sculptures which adorn the pediment of the entrance are by Le Lorrain. A gateway and two turrets, adorned with the bearings and motto of the Constable Clisson—*pour ce qu'il me pleit* (restored 1846)—still remain in the Rue des Archives.

The public and official documents preserved here were collected and classified by decree of the Constitutional Assembly in 1794. The work occupied the committee appointed for the purpose no less than seven years, and the records were deposited in the palace in 1808.

The collection, which the public may not visit, is divided into four departments, the secretary's, the historical, the administrative, and the judicial. It contains over 50 miles of shelves, holding about 400,000 articles.

The Museum contains all the chief treasures of the collection, although some of the documents shown are only copies.

Some of the remarkable exhibits are papers relating to the trial of Joan of Arc; collection of seals and medallions from the time of Chilpéric (A.D. 475) to the present day; a curious painting of the time of Henri IV., entitled Cypus Religionis, representing the Church as a vessel, with heretics—including Henri IV.—drowning all round; The Edict of Nantes, and its Revocation, etc. (Catalogue containing much interesting information, 1 franc.)

ASYLUM FOR THE BLIND.

Admittance—on Wednesdays, 1.30 p.m. to 4 p.m., by special permission obtainable at the Director's. Fee, 1 franc. Examinations on the last Saturday in each month; admission on written application to the Director. Omnibuses, St. Lazare and Vaugirard; Louvre and Porte Versailles. Tramway, Vanves, St. Germain-des-Prés.

This excellent institution, which stands on the western side of the Boulevard des Invalides, at the lower end, receives 150 boys and 80 girls, between 9 and 14 years of age. Most of the inmates are maintained by Government or by the parishes to which they belong, but private pupils are received at £40 per annum. The institution is a handsome modern building, railed off from the boulevard. On the façade is a group of statuary, in relief, representing Haüy, the founder of the institution, instructing children, under the protection of Religion.

The subjects taught here are music, printing, carpentering and turning, brush-making, netting, weaving, and straw-plaiting. The products of the pupils are offered for sale to visitors.

The printing-office is perhaps the most interesting department. Here are to be seen printed books specially adapted for the blind.

Many of the pupils attain great efficiency in the study of music. A concert is given in the chapel on Wednesdays at 4 p.m. The frescoes in the chapel are by Lehmann, who died in 1882.

BANK OF FRANCE.

This large but generally uninteresting building is situated between the Bourse and the Louvre. The principal entrance is in the Rue Croix des Petits Champs, facing the Place des Victoires.

The Bank of France was established in 1803, and, like the Bank of England, has great influence upon the state of the money market; but, unlike the Bank of England, it does not take full advantage of its credit. The amount of bullion actually stored in the bank and its branches varies from £75,000,000 to £80,000,000, while the issue of notes bears a very much smaller proportion to the reserve fund than that of the Bank of England. On the other hand, the Bank of France exercises the most arbitrary powers over currency, refusing at times to cash its own notes in gold, and committing similar eccentricities, without even a comment on the part of the Press or the public.

It is needless to say that the vaults of the bank, where the specie is kept, are strongly built and carefully guarded. It is said that they can be flooded at any time in case of fire or attack; and it is certain that sand is stored in the vaults in large quantities, for the purpose of burying, and so preserving, the gold and silver of

the nation, in the event of the bank being burned down and the upper portions falling through into the cellars.

The public can cash notes or obtain change at the bank, but visitors are not shown over the establishment, as is the case at the Bank of England.

BARRACKS OR CASERNES.

The army maintained in Paris is quartered in Barracks or Casernes in all parts of the city. The most important of these is the—

ÉCOLE MILITAIRE, with frontal on the lower end of the Champs de Mars. The façade is Corinthian, with Tuscan vestibule, and on the south side of the latter is a Corinthian chapel (1769). The building is flanked by two pavilions; that on the right is for infantry, that on the left for cavalry. The centre is occupied by infantry, and at the back is a new building for equipages. It was here that Dreyfus was degraded.

Other military barracks, without special architectural or historic interest, are—

LA PÉPINIÈRE, at the end of the Rue Pépinière, facing the church of St. Augustin.

CASERNE DU PRINCE EUGÈNE, on the west side of the Place de la République, contains quarters for 8,000 men. A severe struggle for supremacy took place here between the Government troops and the Communists on the 24th May, 1871.

CASERNE PLACE LOBEAU, near the lower end of the Rue Rivoli, at the back of the Hôtel de Ville.

CASERNE PARVIS NOTRE DAME, the last constructed in Paris, stands on the west side of the square, facing the cathedral.

CASERNE RUE VERTE, near the Rue Lafayette. There are also barracks in the RUE LOURCINE and the RUE BABYLONE.

On the south side of the Seine cavalry are established at GRENELLE, RUE BELLECHASSE, and on the QUAI D'ORSAY. There are new barracks at BERCY, near the Lyons station, and at RUEILLY.

BASTILLE (PLACE DE LA).

The Place de la Bastille (generally designated Bastille without the prefix) is one of the most important landmarks in the history of Paris, inasmuch as here was struck the first blow at despotic monarchy. On this spot, in the middle of the fourteenth century, was erected the Bastille St. Antoine, one of the strongest defensive points in the fortifications of the city. In later years, like the Tower of London, it was used as a prison, wherein were confined persons of rank who had incurred the displeasure of the monarch for the time being, or who had been involved in court intrigues.

In 1670, when Paris had so far outgrown its borders that the destruction of the old boulevards was decided upon, the Bastille was allowed to stand, and for more than a century remained a prominent monument of despotism. The story of its siege and capture by the populace on the 14th July, 1789, is too well known to need repetition here.

The Place de la Bastille is one of the largest open spaces in the eastern part of Paris, and consequently was a rallying place of the insurgents in two of the revolutions subsequent to 1789. In 1848 a strong barricade was erected on the east side of the Place, closing the Rue du Faubourg St. Antoine. So bravely was this barrier defended that it was only forced after a storming of several days, and on the third day Archbishop Affre was killed by a ball while exhorting the people to peace. In May, 1871, the Communists entrenched themselves here, barricading every entrance, and were only dislodged after a long and desperate struggle. The Vincennes Railway Station, on the east side of the Place, was partly destroyed, together with several adjoining houses.

The monument which adorns the centre of the Place was erected in accordance with decrees passed in 1833, in honour of those who fell in the revolution of July, 1830, and is known as the Colonne de Juillet. It was designed by Alavoine, who, however, did not live to complete the work. At his death the superintendence was entrusted to Duc, and the monument was completed, and inaugurated on the 28th July, 1840. Napoleon I., while First Consul, projected the erection in this Place of a monument bearing a bronze elephant, 78 feet high, but the idea was never carried out.

In 1880 the outline of the fortress was enamelled in the street paving at the south-west corner of the Place.

The present monument is of bronze, 13 feet in diameter, and fluted. It is divided into five sections, on which the names of 645 persons who fell in the revolution of July are inscribed. The column is surmounted by an architectural lantern, crowned by a bronze statue representing Liberty, poised on a globe, bearing in one hand the torch of enlightment, and in the other the broken chains of slavery. This figure was designed by Dumont. The total height of the monument is 154 feet. Its base is a massive cylinder of white marble, constructed as a pedestal for the bronze elephant mentioned above. This cylinder supports a square basement, adorned with medallions symbolical of Justice, the Constitution, Strength, and Freedom. Upon the basement rests the pedestal of the column, having on the west side an inscription dedicating the monument to the glory of the citizens who armed themselves and fought for the public freedom in the memorable days of July 27–29, 1830. A bronze cock, bearing a garland, is placed at each corner.

An excellent staircase of 212 steps leads to the top, which commands a fine view of the quarter, and especially of the cemetery of Père Lachaise.

The fee for visiting the vaults is 20 centimes. These vaults consist of two chambers, each containing a sarcophagus 45 feet long by 7 feet wide, enclosing the remains of insurgents of 1830 and 1848. The Communists of 1871 included the Column of July in their list of condemned monuments, but happily all their gunpowder, stored beneath it, was expended in the defence of the Place.

BEAUX ARTS (ÉCOLE DES).

Sunday, 2 p.m. to 4 p.m. Entrance on the Quay.

The École des Beaux Arts is situated on the Quai Malaquais, on the south bank of the Seine, facing the Louvre. The students' entrance is in the Rue Bonaparte.

The building stands on the site of the Abbey of the Petits Augustins, and is modern. It was commenced in 1820, from designs by Debret, and completed in 1838 by Dubanon.

The principal façade of the École des Beaux Arts was designed by Dauban, and is a good specimen of Italianised French architecture.

The chief gallery of the palace is on the first floor of the north wing, next the Seine. It is decorated with copies of Raphael's paintings in the Vatican, made by the Brothers Balze. It is chiefly used for exhibitions of the works of the students and for competing works of architecture and sculpture.

BEAUX ARTS (PALAIS DES).

Champs Élysées. Omnibus, Porte Maillot; Palais Royal, Étoile; Gare du Nord, Place de l'Alma.

The "Grand" and the Petit Palais des Beaux Arts stand on the ancient site of the Palais de l'Industrie. The former is the work of MM. Girault (chief architect), Louvet, Deglane, and Thomas, and is intended for the annual exhibitions of the Salon. The latter, after the designs of M. Girault, will be used as a permanent Art Museum by the Ville de Paris.

BIBLIOTHÈQUE DE L'ARSENAL.

Omnibuses and tramways from all quarters to the Bastille.

This collection, the finest in Paris next to the Bibliothèque Nationale, is contained in the old arsenal in the Rue de Sully, a street between the Bastille and the Seine, near the Ile Ste. Louis. It is open daily, except Sundays and holidays, from 10 to 4.

(Vacation, Aug. 15th to Sept. 1st.) It became the property of Comte d'Artois in 1785. It was appropriated by the Republic of 1791, but restored to Comte d'Artois in 1815. In 1830 it again became the property of the Government, and has since retained its present name.

BIBLIOTHÈQUE MAZARINE.

A small but interesting collection, at the Institute of France, a domed building on the Quai Malaquais, opposite the Louvre, and close to the Beaux Arts (p. 56). The library is in the first court, to the left of the entrance, and is open to the public from 11 to 4, except on Sundays and fête days, and in the annual vacation (Aug. 15 to Nov. 1st).

BIBLIOTHÈQUE NATIONALE.

Open from 10 to 4—Sundays, holidays, and the last fortnight in Advent excepted. Students' reading orders may be obtained of the Conservateur. Foreigners must obtain a recommendation from the Embassy of their country. The public are admitted to the collection of engravings and coins only on Tuesday and Friday.

The building in which the National Library is stored was known as the Royal Library under successive monarchies, and as the National Library during each republic. The building consists of a block bounded by four streets—Richelieu, Colbert, Vivienne, and des Petits Champs—situated between the Bourse and the Palais Royal. This block, vast as it is, has become quite insufficient to contain the yearly increasing bulk of the collections, and an immense new wing, nearly the size of the present building, is in course of erection.

The enormous yearly increase in the National Library may be imagined when it is stated that under Louis XIV. it contained 40,000 books and 1,100 manuscripts. At present the books number between 3,000,000 and 4,000,000, and the manuscripts nearly 200,000.

These collections were organised in 1838, under four departments: Printed books, manuscripts, coins and medals, and engravings. This last collection consists of 8,000 volumes with over 1,000,000 illustrations. Among the relics preserved here is the heart of Voltaire.

The department of printed matter contains a greater number of rare and valuable works than any other collection in Europe, including the finest Aldines and Elzevirs, and publications of Verard; also a splendid collection of ancient and modern bindings, among them thirty works bound by Grolier.

The SALLE DES GLOBES, abutting on the reading room, contains

two globes, each nearly 14 feet in diameter. The terrestrial globe illustrates the extent of geographical knowledge at the end of the seventeenth century, and the celestial globe the position of the stars at the birth of Louis XIV.

The large SALLE DE TRAVAIL, or students' room, was built in 1868. It will seat about 350 persons, and is alike elegant and convenient.

The section of maps and geography is the finest collection in Europe of maps and plans in relief. It contains no less than 250,000 maps in all languages, even Japanese and Chinese; coast maps and charts, many of them of great antiquity; plans and maps of Paris, of Fontainebleau, and other places of interest.

The manuscript department is contained in the Galérie Mazarine, just constructed. It would be impossible to indicate the contents of this splendid collection, but a catalogue in two volumes, which has been published by M. Leopold Delisle, will furnish the student with all the information he may desire.

The department of engravings is situated on the ground floor, under the Mazarine gallery. It is lighted by eight windows, and has a door at each end. It contains a complete résumé of French art from the fifteenth century to the present day.

The department of medals and antiques dates from the time of Louis XIV., and contains over 200,000 specimens, which include valuable and interesting curiosities from Greece, Rome, Egypt, and Assyria.

The chief object of interest in the vestibule is a zodiacal monument from Denderah, which caused much discussion in scientific circles until it was discovered that the Temple of Denderah was not built till the first days of the Roman Empire; it was consequently evident that the Egyptians had borrowed the zodiac from the Greeks.

The medals and antiques are so numerous that the visitor who desires to inspect them minutely must devote much time to their study. We can merely refer him to the catalogue, prepared by M. Chabouillot, or to the elaborate work of M. Duchalais.

The collection of cameos and cut stones is a very fine one. Case IV. contains some of the most valuable treasures. The agate goblet, called the Cup of the Ptolemies; the Cup of Chosroes, A.D. 379; also the celebrated cameo (the largest and finest in existence) representing the Apotheosis of Augustus; the Patère de Rennes, a sacrificial cup of massive gold; and a Greek gold coin weighing $5\frac{1}{2}$ oz.

The SALLE DE LUYNES—a collection of curiosities, presented to the library by the Duke of that name—is on the right hand of the principal salon,

BIBLIOTHÈQUE STE. GÉNEVIÈVE.

Open daily, from 10 a.m. to 3 p.m., and from 6 to 10 p.m., except on Sundays, fête days, and in the annual vacation (Sept. 1st. to Oct. 15th). Omnibuses, Batignolles and Odéon; Courcelles and Panthéon. Tramways, Gare de l'Est and Montrouge.

This building, on the north side of the square in which the Panthéon stands, is modern, having been built in 1830 from designs of Labrouste. The vestibule contains fine busts of French authors and scientific men. On the staircase is a statue of Gering, who established at the Sorbonne the first French printing press, A.D. 1469. On the panels is a copy, by Balze, of Raphael's "School of Athens," resembling the copies of the same master at the École des Beaux Arts. At the entrance of the hall is a reproduction in Gobelins tapestry of Balze's picture, "Study Surprised by Night."

The library contains 120,000 books, 35,000 MSS., and about 6,000 engravings. The books include a nearly complete collection of Aldines and Elzevirs of great value, and the manuscript editions contain some beautiful illuminations; there are also to be seen here specimens of the earliest printing.

BIBLIOTHÈQUE DE LA VILLE

(29, Rue de Sevigné).

Omnibuses, Hôtel de Ville and Porte Maillot; Ternes and Filles du Calvaire.

This library is a modern collection of books, and forms part of the Musée Carnavalet, north of the Rue St. Antoine. Open daily from 10 to 4, on reading order signed by the Prefect of the Seine.

BOIS DE BOULOGNE.

This world-famed park is situated at the west end of the city of Paris, outside the fortifications, but within the octroi or municipal customs district. Consequently, it is fenced in completely, down to the banks of the Seine, and Custom House officers are stationed at every entrance.

The Bois, as it is commonly called, consists of an irregular quadrangle covering an area of 2,250 acres, of which the west side abuts on the fortifications. It has three principal approaches from the City. The most frequented is the beautiful Avenue du Bois de Boulogne, laid out by order of Napoleon III., and called, up to the fall of the Empire, Avenue de l'Impératrice. At the close of the war of 1870 it was re-baptised, having for sponsor General Urich, whose popularity was, however, of short duration. He was speedily

consigned to oblivion, and the Municipal Council for once adopted the sensible course of choosing a designation that does not require to be changed with every turn of the political weathercock. This beautiful avenue, nearly a mile in length, and over 100 yards wide, runs from the Arc de l'Étoile to the fortifications. It is kept in the finest order, is brilliantly lighted at night, and surpasses any other promenade of its kind in Europe.

The procession of equipages which enter the Bois along this route on Sunday afternoons and fête days is one of the sights of Paris.

The Bois de Boulogne Station of the Ceinture Railway is at the bottom of the avenue, close to the fortifications.

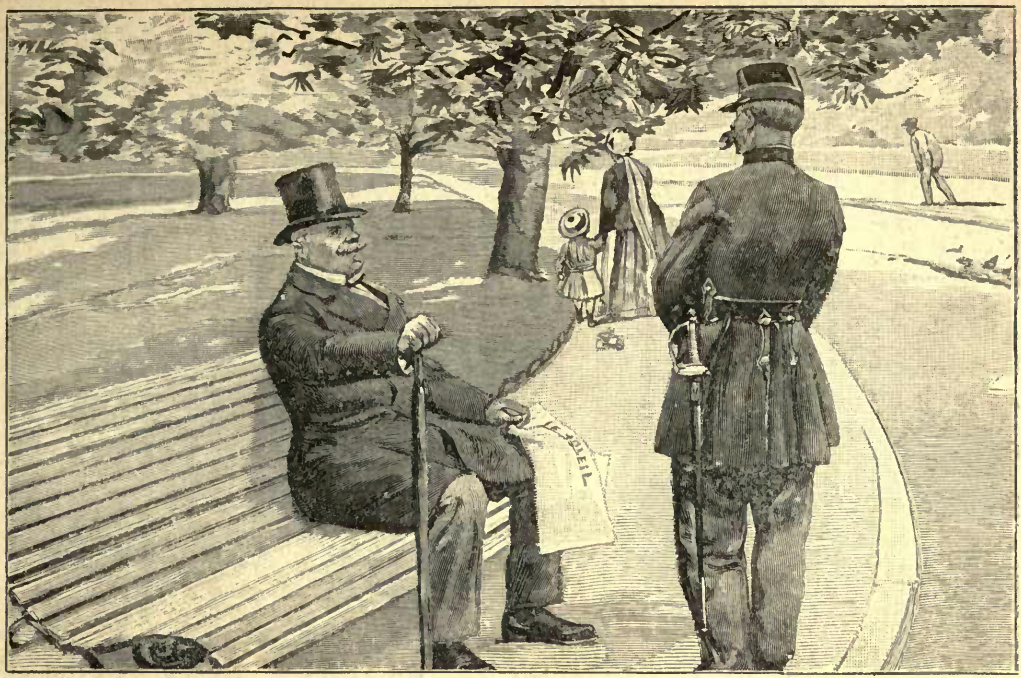
Another important entrance is that of the Porte Maillot, which is approached by the Avenue de la Grande Armée, in a direct line with the Champs Élysées. This road has recently acquired much popularity with the bourgeois class, through the construction of a line of small pony tramcars, running from the Porte Maillot Station, on the Ceinture Railway, to the Jardin d'Acclimatation, one of the most popular Sunday resorts in Paris for families and children (p. 113).

The third entrance is by the way of the Trocadéro Palace and Avenue du Trocadéro. Tramways from the Rue Taitbout and the Louvre, and omnibuses from the Bourse, run every ten minutes on Sundays and fête days; on ordinary days, every twenty minutes. There are also entrances near the Passy and Auteuil stations on the Ceinture Railway.

As to the Bois itself, it is not easy by description to do adequate justice to its beauty. Originally a game preserve, and resort of duellists, suicides, and robbers, it became the property of the Municipal Council of Paris in 1852, on condition that it should be laid out as a park at a cost of £80,000 and maintained by the city. The conditions have been faithfully carried out, and the Bois is now one of the chief attractions of Paris.

Nearly the whole of this fine park is covered with timber of various descriptions. It is intersected by broad roads and horse-rides under drooping trees, and is adorned by several sheets of ornamental water. It has also a track all round reserved to cyclists. At the south-east corner is the racecourse of Auteuil, at the south-west corner the racecourse of Longchamp, and in the north-west corner the Jardin d'Acclimatation.

The main roads are the Allée des Fortifications, from the Porte Maillot to the Porte d'Auteuil; the Avenue de Longchamp, otherwise known as the Avenue des Acacias (being almost entirely composed of those graceful trees), from Porte Maillot to the Grand Cascade; the Allée de la Reine Marguerite, from Auteuil to the



IN THE BOIS DE BOULOGNE.

west end of the Jardin d'Acclimatation ; the Route de Suresnes, from the Avenue du Bois, past the right of the lower lake, to the racecourse; and the Allée de l'Hippodrome, from the lower end of the upper lake to the racecourse.

These roads are intersected by minor carriage roads, with good footpaths right and left under shelter of the trees, and with seats for pedestrians at convenient intervals.

The two lakes dug during the Empire are nearly in the centre of the Bois. They are fed chiefly from the artesian well at Passy and the Canal de Courcy. The upper lake, which is by far the smaller, has no special feature; but at the head or south end of it is a rising ground called the Butte Mortemart, which commands a fine view of St. Cloud and Meudon (the *cure* of Rabelais). At the lower or north end is the Carrefour des Cascades, from which point there is a charming view of the lower lake. This fine sheet of artificial water is nearly three-quarters of a mile long and 100 yards wide. In the centre are two long islands, beautifully laid out, and connected by a rustic bridge. A ferry boat conveys visitors to the islands for 10 centimes. At the landing place is a restaurant which is much frequented on summer evenings, and famed for its suppers. The large lake abounds in water-fowl, which are very tame, and is well stocked with fish. An annual angling ticket costs 25 francs. Boats on the lake are let at from 2 francs per hour.

From the Carrefour des Cascades the Route de l'Hippodrome leads direct to the racecourse and the grand cascade. This artificial waterfall, the delight of the Parisians, has a descent of 45 feet, issuing from an artificial grotto. The water, however, only falls on Sundays and fête days. On an elevation to the right of the road is a small lake, skirted with graceful trees, whence the fall derives its supply of water. The Restaurant de la Cascade, another popular but expensive place of refreshment, is situated to the left at the foot of the hill.

One of the pleasantest parts of the Bois is the wood between the north end of the great lake and the Jardin d'Acclimatation. Two artificial brooks, stocked with fish, issue from the lake, and follow the winding paths under the trees, forming a delightfully cool retreat on a hot summer's day.

Westward of the large lake is the restaurant known as the Pré Catalan, where milk and biscuits are served to the equestrians who throng the Bois every fine morning, and expensive *déjeûners* and *soupers* may be obtained later in the day. Following the Route de Longchamp to the north brings the visitor to the lake of the Skating Club, where pigeon shooting is extensively carried on during the season. A little to the west is a small but beautiful lake, close to the north-west corner of the Bois, known as the Mare de

Madrid. In early spring and autumn this is one of the prettiest spots in the park.

The pleasantest way of visiting the Bois is undoubtedly in an open carriage. A one-horse cab, or better still a landau and pair, such as can always be found in the morning on the boulevards waiting for hire, may be engaged by the hour.

Those who do not care to incur the expense of carriage hire may take the Ceinture Railway at St. Lazare, and descend at Porte Maillot, Bois de Boulogne, Trocadéro, Passy, or Auteuil stations, all of which are close to the eastern limit. If near the centre of the city, the tramway from Rue Taitbout to La Muette, or the Bourse to Passy, will be found convenient; and visitors staying near Rue Rivoli may take the 'bus to Porte Maillot or the tramway or steamboat from the Louvre to Auteuil. After visiting the various parts of the wood, a pleasant trip is to cross the Seine by the racecourse at Longchamps to Suresnes, and take either the tramway, which corresponds with another at Courbevoie for the Madeleine, or the boat to the Louvre. An electric tram runs round the Bois from the Porte Maillot to St. Cloud.

BOIS DE VINCENNES.

This park, less accessible from the centre of the city than the Bois de Boulogne, is visited principally by the East End Parisians.

The easiest mode of reaching it is by rail from the Vincennes terminus at the Bastille, descending at Vincennes or at Fontenay-sous-Bois. Trains run every quarter of an hour. Or a tramway may be taken at the Louvre. Another pleasant route is by omnibus to the Lyons station, and thence by rail to Charenton, where is the junction of the Seine with the Marne, on the south side of the park.

The Bois de Vincennes is well worth visiting, being nearly as large as the Bois de Boulogne, and quite as picturesque. It was first laid out in 1857, under the direction of Vicaire and Bassompierre, and has been improved from year to year since.

The park is nearly oval in form, and covers 2,200 acres of ground. The centre is laid down in pasture, and is used as a *champ de manœuvres* by the troops who garrison the various barracks of Paris. To the extreme north is the fort of Vincennes, now used as an artillery depôt (open Saturdays from 12 to 4 on permission from the Direction d'Artillerie) and opposite it an artillery polygon and rifle butts. In the north-east corner is a handsome sheet of ornamental water, called the Lac des Minimes. At the south-east corner is the fortress of Gravelle, one of the outlying defences of Paris. At the north-east corner is the suburb of St. Mandé; and at the south-east corner Charenton. Between the two is a pretty artificial lake, known as the lake of Charenton.

BOURSE, OR EXCHANGE.

The Stock Exchange of Paris is situated in an open square about halfway between the Boulevard Montmartre and the Palais Royal. The Rue Vivienne passes through the west side of the Place, and the Rue Montmartre runs close to the back of the building on the east side.

The Bourse is a spacious modern building (1826), and an imitation of the Temple of Vespasian, in the Forum at Rome. It is 235 feet long, 160 feet broad, and 98 feet high, and cost about £350,000. It was designed by Brongniart in 1808, and completed by Labarre. Like the Madeleine, it stands on a raised platform, with sixteen steps at each end. The allegorical figures at the four corners are of later date than the building. The statue of Commerce is by Dumont; that of Law by Duret; Industry, at the east end, is by Pradier; and Agriculture by Seurre. The large clock over the front entrance is the standard by which Paris time (8½ minutes fast of Greenwich) is regulated.

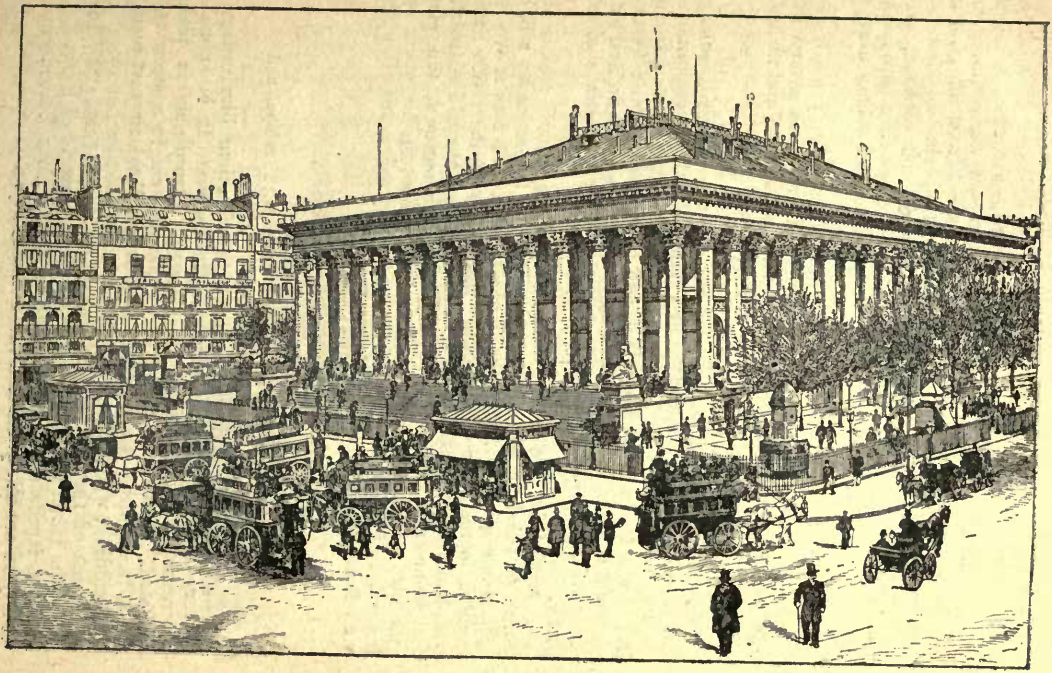
The hall of the Bourse, 105 feet in length, is open to the public, and business commences at noon. The east end is occupied by the parquet, a railed-off space into which only sworn brokers (a corporation numbering sixty persons called Agents de Change) are admitted. In the centre is a railed platform, where the principal financial transactions are effected.

Visitors should be cautious how they penetrate into the dense crowd in the hall. The brokers quickly recognise strangers, who, notwithstanding their legal right to be present, are often unpleasantly hustled if they approach too near the centre of the ring. The scene is best surveyed from the gallery.

BUTTES CHAUMONT.

This beautiful, though small, public park, which is of crescent shape, and covers an area of sixty-two acres, is situated in the north-east corner of Paris, with entrances from the Rue d'Allemagne on the north side and the Boulevard de la Villette on the west. It may be reached by tramway along the northern quarter from the Arc de Triomphe, or by omnibus from the Champs Élysées or Louvre.

The site of the Buttes Chaumont was formerly a chalk pit, and previous to its conversion to a park had a somewhat unenviable notoriety. The height was originally known as Montfaucon, which for many centuries was used as a place of public execution. The gibbet erected there was formed of stone pillars connected by wooden beams, supporting chains upon which condemned persons were hanged. It is said that as many as 100 bodies were on occasions suspended at one time. The gallows was frequently



THE BOURSE.

repaired between the reigns of Philippe le Bel and François I. At the massacre of St. Bartholomew the headless trunk of Admiral Coligny was carried to this spot, where men and women more or less drunk insulted it while suspended by the feet from the gibbet. It is said that Charles IX. and his mother, Catherine de Medicis, with their attendants, visited Montfaucon on one occasion, and ironically saluted the corpse, the king at the same time parodying the observation of Vitellius, "The body of a dead enemy always smells sweet."

After the destruction of the gibbet of Montfaucon, rubbish was shot upon its site; but as the neighbourhood grew less savage the attention of Baron Haussmann was directed to the spot, and in 1867 the work of laying out a park was entrusted to M. Alphand, engineer, and M. Barillet, chief gardener to the Town of Paris.

The work was admirably carried out, and the Buttes Chaumont is now one of the prettiest parks in Paris. The stone quarries have been converted into rockwork, enclosing a small lake; gardens and shady walks have been laid out over the irregular ground adjacent, and at the north end a cascade, falling into an artificial stalactite grotto, adds still further to the many attractions of the place.

A small belvedere crowns the summit of the natural rock in the centre of the lake, which is connected with the shore by a light suspension bridge. From the highest peak, 104 feet above the ground, is seen one of the finest panoramas in the city. Paris, with her thousands of elegant buildings, the heights of Montmartre and cemetery of Père Lachaise in the neighbourhood, the plain and town of St. Denis, the towns of St. Cloud, St. Germain, and a number of villages within a radius of thirty miles, are all within view from this point of vantage.

CARNAVALET (MUSÉE).

(23, Rue Sévigné.)

Open to the public from 11—4 Sundays, Tuesdays, and Thursdays.

This museum is devoted entirely to collections illustrating the history of Paris and the French Revolution. It is extremely interesting to the student of history. Everything is plainly ticketed. There is a model of the Bastille cut in a stone taken from the Bastille itself. Mme. de Sévigné lived twenty years in the building, which was first constructed in 1550 by Lescot.

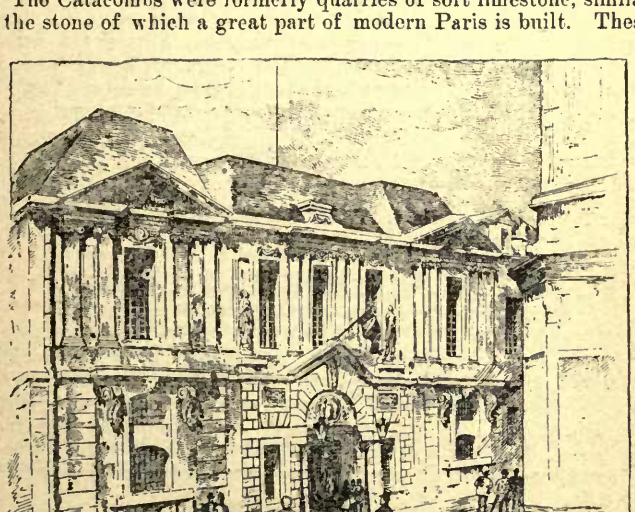
Much of the interior is the same as in her time (1667-1696), when the Hôtel was the resort of the literary world of Paris.

The façade sculptures and those of the Four Seasons in the courtyard are all by the celebrated Jean Goujon.

CATACOMBS.

Open to visitors on the first and third Saturday in each month, at 1 p.m. precisely. Permission may be obtained on application in writing, giving name and address of each intending visitor, to "M. le Directeur des Travaux de Paris, Préfecture de la Seine." The chief entrance is in the Place Denfert Rochereau. Each visitor must provide himself with a light. Tramway, Gare de l'Est and Montrouge; St. Germain des Prés and Issy.

The Catacombs were formerly quarries of soft limestone, similar to the stone of which a great part of modern Paris is built. These



MUSÉE CARNAVALET.

galleries undermine an entire district, and on several occasions the roofing has given way, to the danger of persons passing along the street. As recently as 1880 an omnibus broke through the soil while passing along the Boulevard d'Enfer.

In 1874 the Government, finding that the quarries were unsafe, caused piers and buttresses to be erected in the galleries, to which

were shortly after transferred the bones from the Cimetière des Innocents, closed at that period. The galleries were thenceforth called Catacombs. During the Revolution thousands of bodies and skeletons were thrown pell-mell into these gloomy vaults, but in 1810 the remains were carefully collected and arranged. The ceiling has been propped up wherever it showed signs of subsidence, and the galleries are lined with bones and skulls in regular order. There are usually three rows of skulls, the intervals between them being filled by arm and leg bones, while the ribs, vertebræ, and smaller bones fill in the vacant spaces. In some cases the bones have been arranged in ornamental designs. Among the remains thrown into the Catacombs during the Reign of Terror were the skulls of Madame de Pompadour and Philippe Égalité. The visit to the Catacombs occupies about three-quarters of an hour.

CEMETERIES.

MONTMARTRE.

The oldest cemetery in Paris ; it is situated a few hundred yards to the north of the Place Clichy, on the northern outer boulevards. The chief entrance is by the Avenue du Cimetière, leading from the Boulevard de Clichy. It may be reached from the Louvre by omnibus inscribed Square des Batignolles, or Batignolles, Clichy, Odéon ; or by tramway from the St. Lazare Station up the Rue de Rome.

The Cemetery of Montmartre, though inferior in size to Père Lachaise, and also the burial-place of fewer celebrities, is well worth visiting. It covers twenty-five acres of ground, and is lozenge shaped, the greatest length being opposite the main entrance. Two paths diverge right and left from the chief avenue. The monuments are arranged in lines, crossing the latter diagonally.

MONT PARNASSE.

Situated on the Boulevard Montrouge, close to the West of France Railway Station, on the south side of the Seine. Omnibus from the Bourse.

This cemetery covers twenty-five acres of ground, and is triangular in form. It was laid out in 1824. The ground is divided by parallel walks into oblong divisions. The monuments are not particularly interesting, and the visitor need not go out of his way to visit this cemetery.

PÈRE LACHAISE.

Omnibus, Louvre and Belleville ; Charonne corresponds at Bastille. Tramway, St. Augustin-Vincennes.

This, the largest and most celebrated of the cemeteries of Paris, occupies an area of about 110 acres, on a rising ground at the north-

east quarter of Paris. It is about three-quarters of a mile from the Bastille, at the end of the long Rue de la Roquette.

It is computed that Père Lachaise contains over 20,000 monuments, which have cost upwards of £4,000,000.

Few visitors can afford the time to do more than glance at the principal tombs. The splendid monument to the Departed by Bartholomé, facing the principal entrance, is well worth a visit, as also are some of the magnificent tombs.

The visitor to Père Lachaise will almost certainly meet one or more funeral processions. It should be borne in mind that on the Continent it is an invariable custom to salute the *cortège*, whether it passes in the street or in a cemetery, by taking off the hat.

Those who are in Paris on All Souls' Day should not fail to pay a visit to Père Lachaise. The day is known as the *Jour des Morts*, and among Catholics it is *de rigueur* to visit the tombs of their relatives and friends, renew the wreaths and garlands deposited upon them, and offer up prayers for the souls of the departed. On such an occasion the cemetery presents an interesting and touching appearance.

PICPUS.

Situated at the extreme south-east corner of the city, a small private burial ground on the Rue de Picpus, near the Place de la Nation (admission 50 c.). Here were buried a number of the old French aristocracy who perished during the Reign of Terror, 1793. In one corner is the tomb of Lafayette and his wife, the Countess de Noailles. De Tocqueville and Montalembert have monuments. At one end of the cemetery is a portion set apart for the graves of the victims guillotined at the Barrière du Trône (now de la Nation), numbering over thirteen hundred.

CHAMP DE MARS.

An immense rectangular plot of sandy ground abutting on the south bank of the Seine, exactly opposite the Palace of the Trocadéro at one end, and faced by the École Militaire at the other. It measures two-thirds of a mile in length, and one-third of a mile in width. The best way of reaching it is by penny steamboat from any of the stations on the Seine marked Bercy-Auteuil. The omnibus Porte St. Martin and Grenelle passes the lower end; also the tramway Place de l'Étoile and Mont Parnasse.

The Champ de Mars was enclosed by the Parisians in 1790 with an embankment 15 feet high, and planted with trees, in anticipation of the Fête de la Fédération, which took place on the anniversary of the taking of the Bastille. No less than 30,000 persons of both sexes and of all classes worked at the embankments. Seats were laid out on the top, and hundreds of thousands of spectators

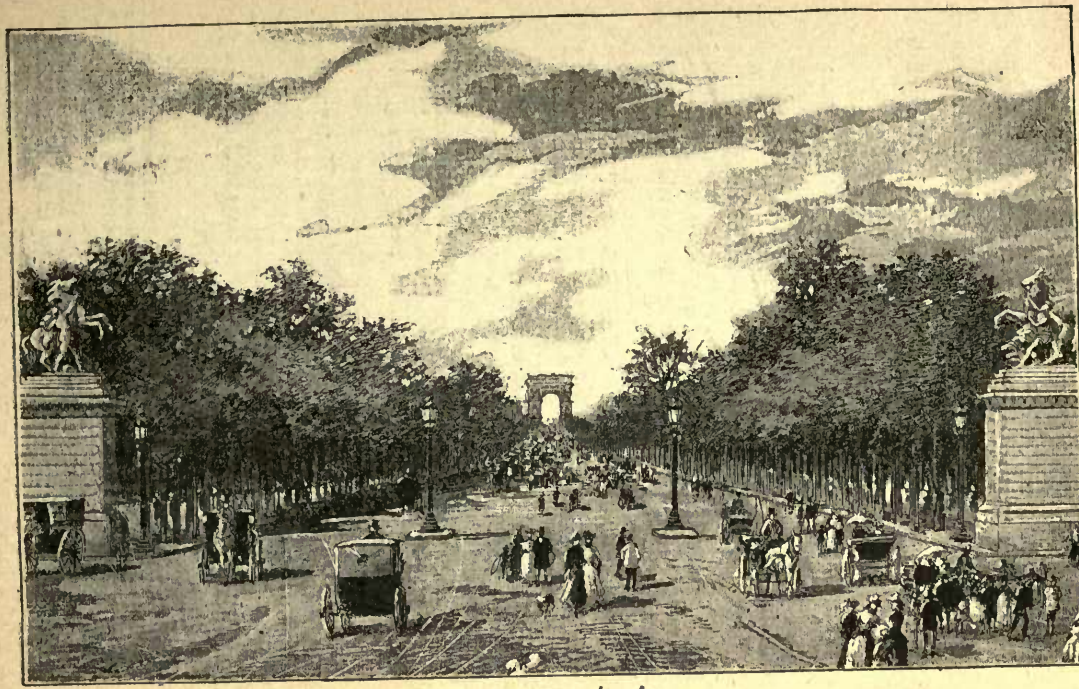
witnessed the fête. An immense temporary structure, called the Altar of the Country, was erected at the lower end of the plain, and upon it Louis XVI., the members of the National Assembly, and the representatives of the army and provincial France, swore fidelity to the Constitution which had been extorted from the monarch by the Revolution of 1789. Unfortunately the after conduct of the king, and his attempted flight, led the people to believe that he was not sincere in his adherence to the Constitution, and that he meditated treachery against the people. The Revolution, which everyone thought terminated, broke out with renewed violence, the royal family were first imprisoned and then guillotined, and the Reign of Terror followed. A monster demonstration in the Champ de Mars in 1791, which ended in an outbreak suppressed by Lafayette with some severity, contributed not a little to excite public indignation against the monarchy. In 1802 the embankment was levelled, and the plain converted into a military training ground. In 1815 Napoleon I. held a great fête here to celebrate his return from Elba. In 1830 Louis Philippe presented colours to the National Guard. In 1852 Napoleon III. distributed to the army the eagles which replaced the Gallic cock, with its motto, "Je chante clair." It is the site of the Exhibitions of 1867, 1878, 1889, and 1900. The river end of the Champ de Mars was laid out as a garden during the Exhibition of 1878, and again in 1889, and is now a most agreeable place of resort, its popularity being increased by the Eiffel Tower, Trocadéro, the Exhibition Buildings, etc.

CHAMPS ÉLYSÉES.

This magnificent promenade, which commences at the west side of the Place de la Concorde, was laid out and planted with trees in the seventeenth century, and was known as the Grand Cours down to the time of Louis XIV. That sybarite monarch was the sponsor of the Champs Élysées, which occupy a space 700 yards long by 400 yards wide, terminating at the Rond Point, or Star of Avenues, at the foot of the rising ground. The noble avenue leading from that point upwards to the Arc de Triomphe is, nevertheless, generally assumed to form a part of the Champs Élysées.

This beautiful spot is a delightful resort at any hour of the day. In the morning equestrians may be seen in scores ascending it on their way to the Bois. In the afternoon the broad road is thronged by such an array of carriages as not even London can exhibit.

On the right side of the Champs Élysées are two *Café Concerts*, the Alcazar and the Ambassadeurs, which come into play after dark during the summer; on the left side the Jardin de Paris. These brilliantly lighted open-air concert-rooms are among the prettiest things to be seen in Paris after dark.



AVENUE DES CHAMPS ÉLYSÉES.

On the right side is the Palais de l'Élysée (p. 101), and on the left the Palaces of the Beaux Arts (p. 56).

The Rond Point is adorned with six fountains and well-kept flower-beds.

To the left is the quarter known as the Quartier François Premier, so called from the house of that king.

The quarter of the Champs Élysées is inhabited by the well-to-do English and American colony of Paris.

CHÂTELET, PLACE DU.

A small square on the right bank of the Seine, at the bottom of the Boulevard Sébastopol, tastefully laid out with promenade under trees in the centre. It is flanked by the Théâtre du Châtelet on the west, and the Théâtre Sarah Bernhardt on the east side. Here formerly stood the prison of the Châtelet (little Castle), a political dungeon, which was as unpopular with the people as the Bastille, but which was not destroyed until 1802. The centre of the Place is occupied by the Fontaine de la Victoire, designed by Bosio.

CHURCHES AND CHAPELS (CATHOLIC).

Roman Catholic churches are open to the public daily. Those who enter during worship should not disturb the congregation.

L'ASSOMPTION.

In the Rue St. Honoré, opposite the end of the Rue Duphot. An imitation of the Pantheon at Rome. A short time since, Père Hyacinthe, the priest who seceded from the Catholic Church on the promulgation of Papal infallibility, demanded of the State permission to instal his Reformed Gallican Church therein, but the application was refused.

ST. AUGUSTIN.

Situated at the intersecting angle of Boulevards Haussmann and Malesherbes. This church was designed by Baltard, and commenced in 1860, to commemorate the birth of the Prince Imperial. The work occupied eight years. Within two years of its completion its founder, Napoleon III., was in exile, and ten years later the dynasty disappeared, on the death of the young prince.

ST. BERNARD.

Situated a few hundred yards to the north of the Boulevard la Chapelle, between the passenger and goods stations of the North of France Railway. May be reached by tramway up the Boulevard Sébastopol.

A handsome modern building, designed by Magne, in the style of fourteenth century Gothic. The principal front, facing south-

ward, is flanked by two octagonal turrets and pierced by a large window. The structure has an elegant spire of wood and iron, 196 feet high. The interior, like many Catholic churches, is decorated with frescoes, and on the side walls are the Seven Stations of the Cross. The stained glass is by Laurent.

SAINTE CHAPELLE.

In the courtyard of the Palais de Justice.

The Sainte Chapelle was erected 1245–48, from designs by Pierre de Montereau, as the Palace Chapel, and also as a shrine for the sacred relics, since removed to Notre Dame, viz. a portion of the Cross and of the Crown of Thorns, purchased, according to tradition, from Jean de Brienne, King of Jerusalem, and his son-in-law, Baldwin, for 3,000,000 francs. This and the other treasures are now at Notre Dame, where they are shown to the faithful during Passion Week. The beautiful spire was added two centuries later. It was destroyed by fire in 1638, and again in 1793, and restored by Viollet le Duc, 1821.

In 1793 the Directory made the Sainte Chapelle a depository for the archives of the Palais de Justice, and the public documents were kept in it as late as 1876, when the city of Paris undertook the restoration of the structure. Since 1878 it has been thrown open to the public.

The Sainte Chapelle is justly regarded by the French as the most valuable of all the early monuments of Paris. When preparations were made for the defence of the city, in 1870, it was carefully packed in wood, with a layer of earth between the case and the structure, and was thus saved from destruction when the Palais de Justice was blazing all around it. When disentombed it was found to be quite uninjured.

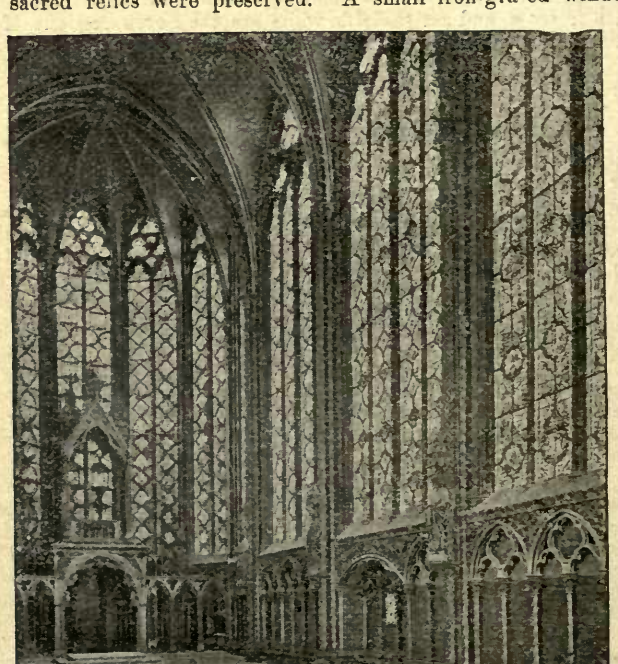
The edifice consists of two chapels, one above the other. The exterior possesses no striking features, but the *ensemble* is remarkably symmetrical and elegant.

The lower chapel, which resembles a crypt, is decorated in blue and gold, and contains a number of tombs of ecclesiastics.

The entrance to the upper chapel is by a spiral staircase, formerly used by the Court when attending mass.

It consists of a single nave, 118 feet in length, 66 feet high, and 36 feet wide. Nearly the whole of the wall surface is filled by fifteen large windows, 50 feet high by 13 feet wide. The slender grace of the stone columns, and the splendour of the old stained glass, most of it of the thirteenth century, combine with the polychrome decoration of the walls and pillars to produce an interior unique in beauty and proportion. Statues of the Twelve Apostles are placed against the pillars.

The altar, in the style of the thirteenth century, is a modern restoration. Behind it is a canopy in carved wood, under which the sacred relics were preserved. A small iron-grated window,



SAINTE CHAPELLE. THE UPPER CHAPEL.
Photo: X., Paris.

on the south side of the chapel, was used by Louis XI. and his family, who were in the habit of attending mass without entering the building.

Special attention should be given to the stained glass windows, which chiefly illustrate Old Testament subjects.

CHAPELLE EXPIATOIRE.

A small memorial chapel on the Boulevard Haussmann, opposite the west end of the St. Lazare Railway Station. It was erected in 1826, by order of Louis XVIII., to the memory of Louis XVI. and his unfortunate Queen, on the site of the old cemetery of the Madeleine, where their bodies were first interred, before being removed to St. Denis.

CHAPELLE ST. FERDINAND.

A singular little construction (open 10 to 5; fee, 50 c.) just outside the fortifications, a few hundred yards to the north of the Porte Maillot, in the Route de la Révolte. Omnibus, Hôtel de Ville and Porte Maillot, or train from St. Lazare Station to Porte Maillot.

This monument is Byzantine and cruciform. It was erected by Louis Philippe to mark the spot where Ferdinand, Duke of Orleans, was killed by a fall from his carriage, in 1842. The fine marble group over the high altar, representing the Descent from the Cross, is by Triqueti, who also executed the group representing the Duke on his deathbed, from the design of Ary Scheffer, the celebrated painter. The figure of a praying angel at the head of the prince is by his sister, Marie d'Orléans. The windows were designed by Ingres. In the sacristy, on the spot where the prince expired, is a descriptive picture by Jacquand, with portraits of the royal family and of the Court.

STE. CLOTILDE.

On the south side of the Seine, just behind the Corps Législatif. The first and one of the handsomest Pointed monuments of the modern school of architecture, commenced 1846 from designs by Gau, and completed by Ballu, 1859. The total cost of construction was £320,000. The church is 335 feet in length and 105 in width. The nave is 84 feet high. The principal façade has three doorways, and is flanked by two elegant towers. The interior consists of nave and transepts, little decorated but of fine proportions, well relieved by the magnificent modern stained glass windows. These are by Maréchal, Hesse, Lamotte, and Chancel. The choir is surrounded by five chapels, decorated with frescoes by Picot. The stained glass windows lighting the choir are extremely fine, and the carved wood stalls exquisite. The chapels in the transepts are adorned with frescoes by Lehmann; those in the baptistery and mortuary chapel by Delaborde. There are fine statues by Pradier, Triqueti, Guarand, and other sculptors of note.

On the wall round the choir are bas-reliefs illustrating the life of Ste. Clotilde, whilst those in the nave and transepts represent the Passion of our Lord.

ST. ÉTIENNE DU MONT.

Omnibus, from the Madeleine, Courcelles and Panthéon.
Tramway, Gare de l'Est and Montrouge.

An interesting historical monument at the north-east corner of the Place du Panthéon, dates from 1517, but externally it has been disfigured by the Renaissance façade added a century later by Marguérite de Valois. A square tower on the left of the chief entrance, with round turret, is older than the façade. The group emblematic of the Resurrection over the portal is by Debay.

The interior consists of nave and side aisles. The twenty-four pillars which support the vaulting are elegant and graceful. A carved stone screen, with spiral staircases at each end, separates the nave from the choir.

The chief monument of interest is the tomb of Ste. Géneviève, patron saint of the Panthéon, which is placed in one of the chapels of the apse. Numerous devotees come to worship at this shrine on the 3rd of January, the fête day of the patron saint. The tomb is covered with elaborate ornamental brasswork, through which may be seen the stone coffin enclosing the bones of the saint. In front of the chapel are numerous crutches, said to have been cast away by cripples who were healed by miracle. The stained glass in this church is the oldest in Paris. The chapels surrounding the choir are decorated with subjects painted by Grenier, Pujol, Aligny, and Caminade, and are worthy of special attention. On the outer wall of the choir are three large pictures by Largillière, presented to the church by the city of Paris. There are also fine marble statues of Hope and Charity, by Brun.

It was in the church of St. Étienne that Archbishop Sibour was murdered by an ex-priest named Verger.

ST. EUSTACHE.

One of the largest mediæval churches in Paris, situated at the end of the Rue Montmartre, on the north side of the square of the Halles Centrales. The exterior presents a strange mixture of bastard Gothic or Flamboyant with Renaissance architecture. The principal building was commenced in 1532, but was not finished till a century later. The west entrance, debased by Grecian architecture, was begun in 1752, and only completed under the Third Empire in 1854.

The Church of St. Eustache has its historic interest as the place where the Feast of Reason was celebrated in 1793.

The organ is one of the finest in Paris. The church is largely attended, and the musical services are among the best in the city. High mass is celebrated at 10 a.m. Gounod was once organist here.

ST. FRANÇOIS XAVIER.

Omnibus, St. Lazare and Vaugirard.

Church of the Séminaire des Missions Etrangères, an institution for training Roman Catholic missionaries, Rue de Bac, near the Bon Marché. The church (behind the Invalides) is plain, and has no special feature of interest, but the seminary, shown to visitors on application, is worth seeing, especially the Chambre des Martyrs, where are instruments of torture and relics of murdered missionaries.

STE. GÉNEVIÈVE.

Better known as the Panthéon (p. 87). The name Ste. Géneviève is now usually applied to the library only.

ST. GERMAIN L'AUXERROIS.

Faces the Louvre on the east side. It is alike interesting from its antiquity and its historical association, as the church whose bell rang the signal for the Massacre of St. Bartholomew's.

The church was founded as early as the eleventh century, and some portions of the original structure still exist; but the edifice as it stands was built in the fifteenth and sixteenth centuries, at the time of transition, and is consequently a mixture of Decorated Gothic with Flamboyant architecture.

The west porch consists of a large arcade, with two smaller arches. Above them is a balustrade, which runs round the church. Above this terrace, but farther back, is a large Flamboyant rose window, with hexagonal turrets on either side. The gable is crowned by a large figure of the Angel of the Last Judgment, by Marochetti. The porch itself is of the sixteenth century, but the statues which decorate it are modern. The porch is adorned above its arcade with frescoes on a gold ground, representing in the centre the Crucifixion, the Sermon on the Mount, and the Mount of Olives; on the sides, Christ in the Temple and the Feast of Pentecost.

The interior is disappointing on account of the lowness of the roof. It consists of nave and two aisles, surrounded by chapels. The decorations are modern throughout. In the transept a Descent from the Cross, by Goichard, is worthy of special attention.

The building to the left of the church is the Mairie, which was built in a style similar to it for the sake of harmony. The tower between the two cost £80,000. It contains a carillon of thirty-eight bells, which can be heard daily at 4 p.m.

ST. GERMAIN DES PRÉS.

Situated in the centre of the Boulevard St. Germain.
Omnibus, Clichy, Odéon, and Montmartre. Tramways, Pont de l'Alma and Gare de Lyon.

The Church of St. Germain, which gives its name to the quarter,

is the oldest church in Paris, and to the architect or archæologist the most interesting. The nave is said to be that of a church of the tenth century. The choir dates from the twelfth century, or Norman period, designated Gallo-Roman by the French, but the windows were restored during the early Gothic period.

St. Germain, like many other churches, was used for secular purposes during the Revolution, and was allowed to fall into decay, but was restored by Louis Philippe in 1836. The exterior has the massive plainness of the Norman period, but the Gothic restorations are apparent on all sides.

The interior presents a singular combination of antiquity and freshness. The building, ancient as it is, was richly decorated, from 1852 to 1861, and the best artists in France were engaged on the work.

The wall paintings by Flandrin, and other artists under his direction, are among the finest modern works. They consist of parallels from the Old and New Testament, in juxtaposition. For example, the Burning Bush and the Annunciation; the offering of Melchisedech and the institution of the Eucharist. Above these subjects are figures from the Old Testament on a ground of gold.

The choir frescoes are by Flandrin, and those in the north transept by Cornu.

In one of the choir chapels is a monument to James, Duke of Douglas (1645); and in another the monument of the Douglas family. Monuments to the poet Boileau and the astronomer Descartes are also to be seen in the choir chapels.

The first attempt to decorate blank walls is to be seen in the garden at the side. The scene represents a bakehouse.

ST. GERVAIS.

Omnibus, Porte Maillot and Hôtel de Ville, along the Rue Rivoli; Square Montholon, and Gare d'Orléans.

Situated at the lower end of Rue de Rivoli, below the Hôtel de Ville, on the side next the Seine. Architecturally speaking it is inharmonious, being a combination of the Flamboyant with the Renaissance style of the fifteenth and sixteenth centuries, and, to make matters worse, Desbrosses added, a century later, a Greek portal.

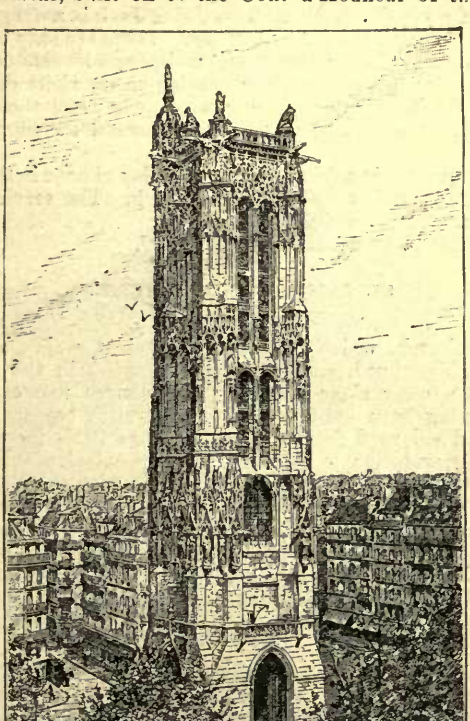
The interior is much finer than the outside, being lofty and spaciously vaulted. It is ornamented with several valuable paintings, and in the chapels are two remarkably fine stained glass windows, by Cousin, sixteenth century.

INVALIDES.

Omnibus, Porte St. Martin and Grenelle (from Louvre).
Tramway, St. Philippe du Roule and Montmartre.

The Church of St. Louis, which is the true Church of the

Invalides, consists of a nave and two long aisles, 231 feet in length by 66 feet wide, built on to the Cour d'Honneur of the Military



THE TOUR ST. JACQUES.

Hôpital des Invalides. Its columns bear tablets to the memory of former governors of the institution, amongst others Mouton, Oudinot, and Jourdan.

The nave is hung with standards taken in various battles, and of

all nationalities. In 1814 no less than 1,500 captured flags were burned by order of the Minister of War, to prevent their falling into the hands of the allied armies. The Union Jack is not a prominent object among the flags of the Invalides. There are only two: One taken at Fontenoy, 1745; the other, on the opposite side of the roof, was nearly new when taken. The last flag on the right came from Sebastopol; and opposite to it is a white flag from the Malakoff Tower, 1855. The stained glass window behind the high altar is modern.

A military mass is celebrated every Sunday at noon in the church of the Invalides, and is well worth attending. The service is performed by a full military band.

For the TOMB OF NAPOLEON see p. 107.

ST. JACQUES LA BOUCHERIE.

Tour St. Jacques.

Of this church, which owed its sobriquet to a slaughter-house in the neighbourhood, and which was situated in the Place St. Jacques, the tower alone remains. The church was exceedingly ancient, having been built early in the twelfth century. It was restored and enlarged from time to time, as Paris increased, but during the Revolution it was sold to a speculative builder, who destroyed it, with the exception of the tower, which the Government had protected by a special clause. The tower was begun in 1508, and was finished in 1522; but it has in recent years been almost completely restored. It is chiefly interesting for its association with Pascal, who is said to have made here some of his first experiments on the weight of the atmosphere.

ST. JEAN BAPTISTE.

Situated in the Rue de Belleville, to the south-east of the park of the Buttes Chaumont. It was designed by Lassus, and consecrated in 1858, and is one of the handsomest modern churches of Paris. Two noble towers, 198 feet high, flank the portal of the principal entrance. The architecture is in the style of the fifteenth century, Pointed Gothic.

MADELEINE.

The Madeleine, or Church of St. Mary Magdalene, is situated at the west end of the great boulevards, in a square called the Place de la Madeleine. This well-known temple is little more than a century old, the foundation having been laid in 1764 by Louis XV. The original design was similar to that of the Panthéon, but the architect did not carry the building very far, and his successor, Couture, reverted to the Parthenon at Athens for his inspiration

when the work was entrusted to him in 1777. The Revolution put a stop to building operations, but one of the first public acts of Napoleon when Emperor was to order its completion, with the inscription, "L'Empereur Napoléon aux soldats de la grande armée." The execution of this scheme was entrusted to Pierre Vignon; but again *force majeure*, in the defeat of Napoleon at Waterloo, intervened.

At the Restoration Louis XVIII. continued the work, but the

THE MADELEINE.

architect, Vignon, did not live to complete it, and at his death in 1828 Hué was appointed architect. The Madeleine was ultimately completed and consecrated in 1830. Its total cost amounted to £520,000.

The proportions of the Madeleine, as designed by Couture, are so admirable that the spectator loses sight of its immense size. It is 354 feet in length, 141 feet broad, and 100 feet high. The basement on which it stands is about twenty-three feet high, and it is approached by a flight of twenty-eight steps.

It is flanked by massive Corinthian columns, standing well away from the structure, and sixty in number. The outer walls are not pierced by windows, but have seventeen niches on either side, filled by modern statues of saints.

The tympanum over the chief entrance, facing the Rue Royale and Luxor Obelisk, is ornamented by a splendid group of statuary in bas-relief by Lemaire, representing the Last Judgment. The central figure of the Saviour is seventeen feet in height. The sheep, or elect, are on the right hand, and the condemned on the left, Mary Magdalene is represented interceding for them. The magnificent bronze doors were designed by Triqueti.

The interior is open to visitors during the afternoon. During the morning masses are said hourly, and although visitors may enter they are not allowed to disturb the worshippers.

The building is one vast hall, ceiled in three domed sections, which admit the light. The domed ceiling is decorated in colours and gold, but the general effect is somewhat sombre, relieved, however, by the varying colours of the high altar, an immense structure at the north end. There are seats in the centre for 5,000 persons.

The group on the high altar is by Marochetti. It represents the Magdalene carried into Paradise by two angels. Behind the altar is a series of fine frescoes by Ziegler.

High mass is celebrated in the Madeleine with much pomp and splendour. On great festivals the principal singers and the orchestra of the opera are engaged. The latter are seated in the amphitheatre surrounding the altar. The soprano parts are performed by boys, some of whom have voices of remarkable purity and power. The finest mass of the year is on Whit-Sunday.

The Madeleine was greatly imperilled during the Commune, when a desperate struggle took place at the barricade erected across the Rue Royale in front of it. Fortunately it sustained but little injury, being struck by bullets only, and the damage done has been so skilfully repaired that no traces of it are to be seen. A large number of Communists fled into the church for shelter when the barricade of the Rue Royale was stormed. The sanctuary did not, however, protect them; they were slaughtered *en masse*.

ST. MÉDARD.

The church of the French St. Swithin is in the Rue Mouffetard, close to the Jardin des Plantes. The building is of little interest, but behind it, up to the middle of the last century, was the tomb of the canonised Abbé Paris, which had the reputation of working miracles. In 1732 pilgrimages to the shrine were so numerous that Louis XV. put a stop to them. This circumstance gave rise to the trenchant sarcasm:

De par le Roi, défense à Dieu,
De faire miracle en ce lieu.

ST. MERRI.

Properly the Church of St. Médéric (at the lower end of Rue St. Martin, near the Rue de Rivoli). A handsome Gothic edifice, with Flamboyant portal, marking the transition period, 1520 to 1612. It contains a large Renaissance chapel, with statues by Debay. The frescoes in the interior are by Lehmann, Amaury, Duval, Chasseriau, and Lépaulle. There are also two large pictures by Vanloo.

ST. NICOLAS DES CHAMPS.

Near the Square des Arts et Métiers, in the Rue St. Martin. Has a Gothic portal, by Colo, of the Late Decorated period.

NOTRE DAME.

The omnibus from the Square des Batignolles to the Jardin des Plantes, which comes down the Avenue de l'Opéra to the Palais Royal, passes by this church. The blue omnibus, St. Lazare and St. Michel, also comes within easy walking distance.

The cathedral church of Paris, and by far the finest architecturally, is on the centre of the island which formerly comprised the city of Paris. Its noble west towers and graceful spire can be seen at various points on the river banks, and the visitor on foot experiences no difficulty in finding it.

The Cathedral of Notre Dame was erected on the site of a church of the fourth century; it was founded in 1163, and consecrated in 1182. The nave and choir are of that period, viz., Early Pointed. The west front is of a century later, but all parts of the building have since been restored at various periods, down to as late a date as 1845.

Although it is one of the noblest Gothic buildings in existence, the first impression given by Notre Dame is disappointing. From its low position, and from its being surrounded on three sides by immense public buildings and houses six or seven storeys high, it appears much smaller than it really is.

It consists of nave and double aisles, crossed by a transept, and is 417 feet long by 158 feet broad. The west front is the most remarkable part, and being the earliest specimen of Decorated Gothic in France it served as a model for numerous cathedrals in the provinces. The façade is divided into three sections, each of them containing a large recessed portal. All these doorways were elaborately ornamented with carved figures and mouldings, but during the numerous vicissitudes to which the building has been subject many of the figures have been badly mutilated.

The carvings over the central portal represent the Last Judgment. The central figure of the Saviour is modern.

The right portal is dedicated to St. Anne; the left portal, where the entrance is, to the Virgin.

Above these is the Galerie des Rois, a colonnade containing twenty-eight statues of French kings, executed during the present century, to rep'ace older figures destroyed in the anti-monarchical frenzy of the Revolution.

The second storey is a fine specimen of early Gothic. In the centre is an embossed rose window, 42 feet in diameter; on either side is a double pointed window, with small rose window above the apex. In the centre, in front of the great window, is a statue of the Virgin, with two angels.

From this storey spring the bases of the two towers, which are connected by a Gothic gallery, formed of double arches surmounted by elegant trefoil tracery. The columns of this gallery are slender and graceful, like the architecture of the nave and apse; it is surmounted by a balustrade adorned with queer grotesques and gargoyles.

The façade is completed by two square towers, each pierced by eight Pointed windows with crocketed Gothic arches, and graceful turrets at the four corners.

The architecture of the north and south façades is in many respects finer than that of the west end. The beauty and delicacy of the stone tracery, the symmetry of proportion, and the superb designs of the great rose windows form an *ensemble* surpassed by few Gothic buildings. Unfortunately the position of the cathedral does not admit of their being seen to advantage.

The general effect of the exterior of Notre Dame, like that of most Continental churches, is weakened by the numerous flying buttresses which are rendered necessary by the construction of the chapels along the nave and around the choir.

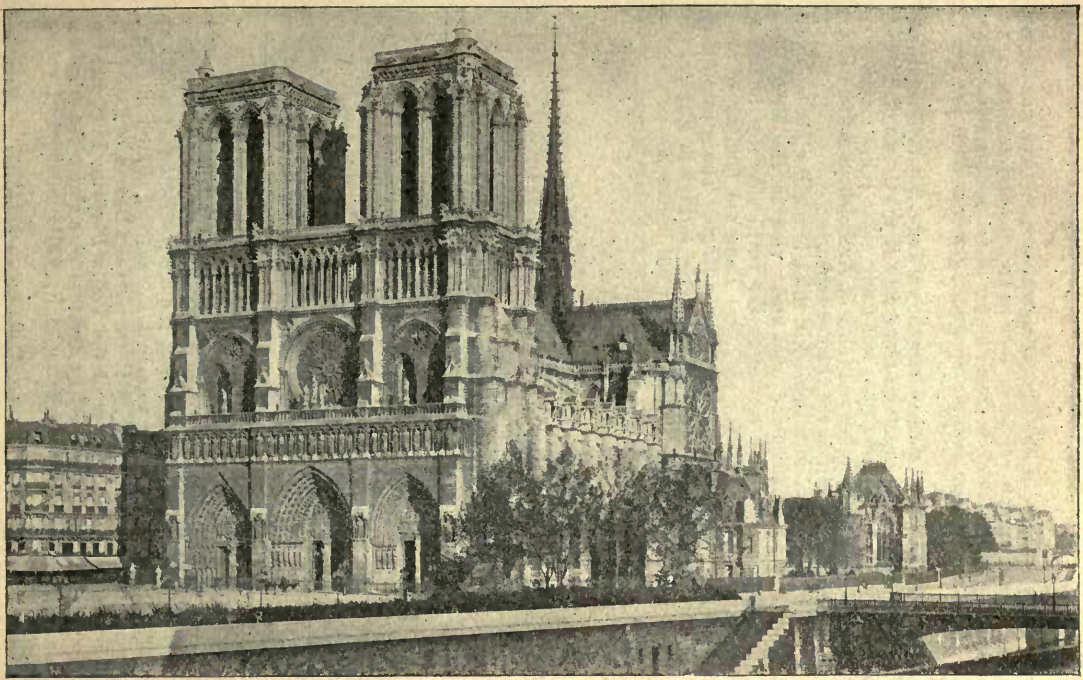
The interior is open from morning till night on weekdays. Admission to the choir galleries, during high mass on Sundays, at 10 a.m., 50 c.; on special occasions, 1 franc.

The general effect of the interior is imposing but sombre, the light admitted by the stained glass windows being insufficient. The columns supporting the roof are graceful; they are seventy-five in number, and raise the vaulting to a height of 110 feet. A triforium with 108 small pillars, and clerestory pierced with thirty-seven large windows, run round the building above the inner aisles.

The organ (1750), restored in 1868, is a noble instrument, having over 5,000 pipes.

The pulpit, designed by Viollet le Duc, is a splendid specimen of modern wood carving.

The visitor will not fail to admire the fine tracery and splendid old glass in the large rose windows; nor should the choir railings



THE CATHEDRAL OF NOTRE DAME.

Photo: X., Paris.

and stalls, with wood carvings, escape attention. The monuments in the choir chapels represent former prelates and cardinals. On the outer wall of the choir are a number of interesting stone reliefs, by Ravy and De Bouteillier, representing scenes from the life of Christ.

The treasury and sacristy are shown daily, Sundays excepted; fee 50 c. The former contains fragments of the Crown of Thorns, a nail and wood of the Cross, and many other relics formerly in the Ste. Chapelle. Clothes and relics of Archbishops Affre, Sibour, and Darboy are shown in the chapter house.

Most visitors to Notre Dame will think it worth while to ascend the towers, which command the finest view in the city. The entrance is at the west corner, on the north side (fee, including belfry, 40 c.). The towers of Notre Dame are familiar to most persons from their description by Victor Hugo. The great bell or Bourdon in the south tower is among the largest in Europe. It weighs 16 tons, and its clapper 10 cwt.; but it does not produce so much sound as Big Ben at Westminster, probably because of its less elevated position.

NOTRE DAME DE LORETTE.

Situated in the Rue Châteaudun, opposite the north end of the Rue Laffitte; can be seen from the Boulevard des Italiens.

A modern edifice in the style of a basilica. The principal portico is Corinthian; the group over the tympanum, by Nanteuil, represents the Infant Jesus adored by angels.

The interior, consisting of nave and two aisles, is decorated with a profusion of colour, and the walls are adorned with frescoes. Those in the nave represent events in the life of the Virgin. In the apse are three large tableaux: The Presentation of Christ in the Temple, by Helm; Christ Teaching in the Temple, by Drolling; and, between the two, the Coronation of the Virgin, by Picot. The frescoes in the chapels are by Blondel and Perin.

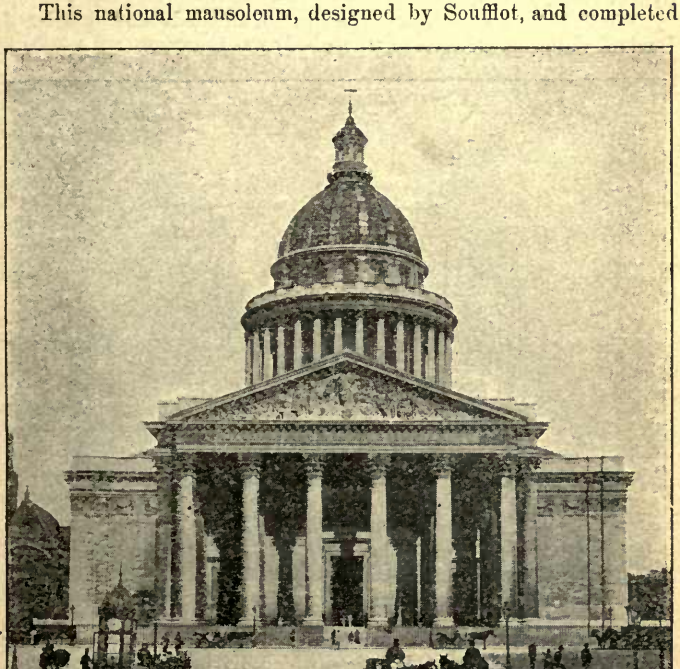
NOTRE DAME DES VICTOIRES.

A seventeenth century church, situated on the north-west side of the Place des Victoires, at the south end of the street of the same name, close to the Bank of France. It was erected to commemorate the siege of La Rochelle, and from the *Coup d'Etat* to the fall of the Third Empire was the principal Bonapartist church in Paris. During the Revolution of 1793 it was used as a Bourse, or Exchange, but was restored to the order of the Petits Pères in 1809, and for sixty years was much visited by devotees as a shrine for pilgrims. Like all such churches, it bears on its walls numbers of votive tablets.

PANTHÉON.

Open daily, from 10 a.m. to 5 in summer, and 4 p.m. in winter. Mondays excepted. Admission to tombs and dome, with permission from M. le Directeur des Beaux Arts, 3, Rue de Valois (Palais Royal).

This national mausoleum, designed by Soufflot, and completed



THE PANTHÉON.
Photo : X, Paris.

under Louis XV., is the most conspicuous object south of the Seine, next to the gilded dome of the Invalides. It stands on the highest

point in the quarter, at the end of the Rue Soufflot, a little to the east of the Luxembourg, and may be reached by omnibus or tramway from the north side of the river. The building may be easily recognised by the general resemblance of its dome, at a distance, to that of St. Paul's.

The Panthéon was erected as a church, and dedicated by order of Louis XV. to Ste. Géneviève, whose body was there interred A.D. 572,

THE PANTHÉON FROM THE LUXEMBOURG GARDENS.

a chapel being erected over her tomb. The chapel was replaced by the old church of Ste. Géneviève, which, having fallen into decay, was pulled down to make way for the present structure.

The Convention of 1791, however, decreed that the building should be converted into a memorial temple, and that the inscription "Aux grands hommes la patrie reconnaissante" should be engraved on the façade of the building.

Three bronze doors open into the nave. On the right side of the entrance is a modern statue of St. Dionysius by Perraud; on the left a statue of St. Remigius by Cavelier.

In 1806 Napoleon I. passed a decree ordering the completion of the church of Ste. Géneviève, and its opening for worship according to the intention of its founder, at the same time ordering that it

should be used as the sepulchre of great dignitaries, officers of the Empire, senators, and officers of the Legion of Honour. In 1821 the inscription was erased by decree of Louis XVIII., and the building handed over to the Archbishop of Paris for divine worship. On the 26th August, 1830, Louis Philippe caused the inscription to be replaced, according to the intention of the Convention that the Panthéon should be used as a National Mausoleum. Lastly, in 1851, Louis Napoleon, as President of the Republic, restored the Panthéon to the Church under the invocation of Ste. Géneviève. During the Revolution of 1848 the building was used as the head-quarters of the insurgents, and in 1871 it was occupied by the leaders of the Commune. Barricades were erected around it, and the Versailles troops with difficulty succeeded in gaining possession of the building. Fortunately the Communists had not time to carry out their intention of blowing up the edifice, and the powder which they had stored in the crypt fell into the hands of the army of the Republic.

The exterior of the Panthéon is of vast proportions, but architecturally is not interesting. It is built in the form of a Greek cross, 369 feet long and 276 feet across. The dome, 272 feet high, stands on a cylinder surrounded by open Corinthian columns, and is crowned by a lantern. The west entrance consists of a portico resembling that of the Pantheon at Rome, and is approached by a flight of eleven steps. The portico is supported by twenty-two Corinthian columns 82 feet high. The tympanum is ornamented by a group of statues in high relief, by David of Angiers, representing the "*grands hommes*" to whom the dedication refers. On the left side are the worthies of the Revolution, Mirabeau, Monge, Malesherbes, Fénélon the author, Berthollet the chemist, and Laplace the astronomer; also Carnot, David, Cuvier, Voltaire, and Rousseau. All these are represented under the protection of Liberty. On the right side, under the sheltering wing of History, are the eminent soldiers of the Republic and the Empire. Prominent among them is Napoleon as leader of the army of Italy. The young drummer of Arcola, famous in the history of Napoleon's wars, is also a noticeable figure.

Two marble groups under the portico are by Maindron. The first represents Ste. Géneviève pleading with Attila, leader of the Huns, for the city of Paris; the second, the Baptism of Clovis by St. Remigius.

The interior of the Panthéon is simple and majestic. The dome, divided into three sections, is adorned with paintings by Gros, and above them with frescoes by Gérard. They are very inferior to the wall paintings below described.

In the colonnade on the south side are two frescoes by Puvis de

Chavannes. The first, on one single panel, represents Ste. Geneviève as a child; the second, in four panels, the finding of the child saint by St. Germain and St. Lupus. Each panel is surrounded by a graceful tapestried border, with the monogram of the saint on the four sides; on the frieze above Faith, Hope, and Charity, and a procession of saints. The composition, design, and harmony of colour in these frescoes are unrivalled. They were completed in 1877. The frescoes behind the altar in the south transept are by Maillot. They are admirably painted, but the composition is mediocre; the colours are florid and out of harmony with the building. On the south colonnade in the apse are some superb mural paintings by Laurens, representing the death of Ste. Geneviève, on three panels; and an angel hovering over her tomb, on the fourth. The composition and execution, the design of the tapestried borders, and the character of the groups are excellent, but the effect is marred by the light from the dome. In the north transept is a splendid series of groups by Cabanel, representing scenes from the life of St. Louis.

The north aisle contains the Chapel of Notre Dame, and the south aisle the Chapel of Ste. Geneviève, patroness of the church. The high altar is by Pilon.

On each side of the nave is a Corinthian colonnade, which extends round the transepts, and is partially decorated with frescoes by living artists, unquestionably the finest productions of the nineteenth century. Three groups, already completed, are deserving of careful study.

The staircase leading to the dome is in the north transept. The first section is reached by ascending 331 steps. Here may be studied the frescoes by Gros, which represent the Homage of French Kings to Ste. Geneviève. Above this composition, which covers 352 square yards, are King Louis XVI. and his queen, the Dauphin (Louis XVII.), and Madame Elisabeth, sister to the king, all of whom perished in the Revolution of 1792.

A flight of ninety-four steps leads to the lantern, which commands a view of Paris.

The vaults are entered by a staircase behind the high altar.

The most important tombs to be seen are those of Voltaire, Rousseau, President Carnot, and Victor Hugo.

There is a singular echo in a certain part of the vaults.

ST. PHILIPPE DU ROULE.

A classic building, dating from the end of the eighteenth century, situated on the Rue du Faubourg St. Honoré, between the Avenue des Champs Élysées and the Boulevard Haussmann. It is a starting-point of a line of omnibuses running down the Rue du

Faubourg St. Honoré and Rue Montmartre to the Gare de Lyon, and is also a point of correspondence of the lines Trocadéro and Gare de l'Est, Ternes and Filles du Calvaire, Bourse and Passy.

The Church of St. Philippe is chiefly remarkable for its aristocratic congregation. More fashionable weddings and aristocratic funerals are celebrated in it than in any other church in Paris. Its architecture is Doric both inside and outside. It is simple and unpretending, and, like the Madeleine, it is lighted from the top. There is a large chapel in the apse.

SACRÉ CŒUR.

31, Rue de la Barre.

Open every day. Church, free; crypt, 25 c.; dome, 50 c.; big bell (Savoyarde) 50 c.

This church is situated on the highest point of Paris, whence can be had the finest view of the city. The building is used for divine worship, although not yet finished. Designed by Abadie in the Romanesque-Byzantine style, it is estimated to cost over £1,000,000. It is slowly but surely proceeding to completion, when it will be one of the finest of Parisian churches.

SORBONNE.

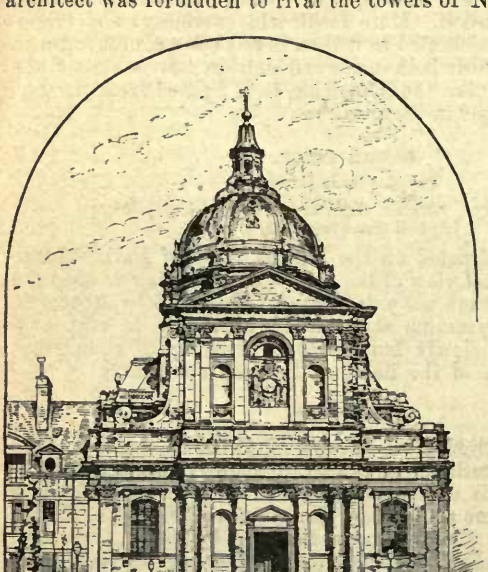
Church of the Theological Faculty of Paris, on the Boulevard St. Michel, to the south of the Boulevard St. Germain, left side of the boulevard. This edifice, built by Cardinal Richelieu, 1635, is surmounted by a dome and cross. The statues adorning the façade are modern (1875). They represent Religion, by Cabet; Theology, by Cugnot; Science, by Delaplanche; and Philosophy, by Guillaume. The chief object of interest in the interior is the tomb of Richelieu, by Girardon. In 1789 the body of the cardinal was exhumed, and exposed to indignities, and was only replaced in 1866. The frescoes on the dome, by Philip de Champaigne, are very fine.

ST. SULPICE.

Situated on the Place St. Sulpice, to the north-west of the Luxembourg, and south of the Boulevard St. Germain; is the largest and richest church south of the Seine. May be reached by omnibus Clichy and Odéon, or Courcelles and Panthéon.

A Pointed Gothic church of the twelfth century formerly occupied the site of this structure, but it being too small for the requirements of the parish, notwithstanding restorations under Louis XII., Francis I., and Louis XIII., the present edifice was commenced in 1646, the foundation stone being laid by Anne of Austria, widow of Louis XIII.

The west façade, begun by Servandoni in 1733, is a mixture of Doric and Ionic architecture. The towers are of unequal height, a circumstance explained by some persons by the statement that the architect was forbidden to rival the towers of Notre Dame.



THE SORBONNE.

The nave is 462 feet long, 183 feet wide, and 104 feet high. It is flanked by side aisles and eighteen chapels.

The chapels are adorned with fine frescoes, mostly by artists of the present century. In the first chapel on the right is an interesting picture by Philip de Champaigne.

In the nave are two large *bénitiers* in the form of shells resting on marble rockwork, by Pigalle. These shells were presented to Francis I. by the Republic of Venice.

A curious meridian (1743) is traced on the pavement of the transept. The chapel behind the altar contains a statue of the Virgin and the Infant Jesus.

ST. THOMAS D'AQUIN.

On the north side of the Boulevard St. Germain. Is chiefly interesting from the fine paintings it contains, viz., St. Thomas Aquinas Calming a Storm, by Ary Scheffer; ceiling, by Lemoine, representing the Ascension; a Descent from the Cross, by Guillemot; and Christ on the Mount of Olives, by Bertin.

LA TRINITÉ.

A modern Renaissance building designed by Ballu, situated at the junction of the Rues St. Lazare and Châteaudun.

The façade consists of three portals with openwork rose window, and handsome clock tower 200 feet high.

Above the high altar is a large chapel, adorned with paintings by Levy and Delaunay.

VAL DE GRÂCE.

The church of the military hospital of the same name. It is on the south side of the Seine, a little to the east of the Observatoire. The design is by Mansart, but the church was completed by Lemuel. The dome, 132 feet high, is a reduced copy of St. Peter's at Rome. The interior vaulting is covered by a large fresco by Mignard. The high altar, like the dome, is copied from that in St. Peter's. The Church of Val de Grâce was the burial-place of members of the family of Bourbon and Orléans. It also contains the tomb of Queen Henrietta, wife of Charles I. of England.

ST. VINCENT DE PAUL.

This church is situated in the Place Lafayette. It was built in the early part of the present century, and is in the style of the early Roman basilica. It is worthy of a visit, chiefly on account of some remarkably fine frescoes painted by Hippolyte Flandrin, and representing two long processions of Christian converts marching towards Paradise; they are generally considered to be among the best paintings he ever executed. The stalls in the choir by Millet, and the painting by Picot in the dome—a Christ seated on a Throne—also deserve special attention.

CLUNY, MUSÉE DE, ET DES THERMES.

Situated on the Boulevard St. Germain, at its intersection with the Boulevard St. Michel. May be reached from the north side of the Seine by omnibus St. Lazare and St. Michel, or by tramway Gare de l'Est and Montrouge; also by tramway Pont de l'Alma and Bastille, or Gare de Lyon. Open to the public daily, except Mondays and holidays, 11 to 4.

The most ancient, and archæologically the most interesting, of all the museums of Paris. It was formerly a palace of the Roman Emperor Chlorus Constantine, A.D. 292, and here Julian the Apostate was declared Emperor by his army, A.D. 360. A portion of the palace and of the thermes, or Roman baths, is still preserved in the grounds. The palace was occupied by the early Frank kings, until they transferred their seat to the Cité.

The Hôtel de Cluny, in which is stored the most remarkable collection of curiosities in Paris, was built at the beginning of the

sixteenth century by the abbots of the Monastery of Cluny, near Mâcon. The building is a combination of late Gothic and Renaissance architecture, and is in excellent preservation. The property passed from the hands of the monks into the hands of the kings of France, and was "conveyed" to the nation by the Directory; the thermes, or Roman baths, being handed over to the Municipality. In 1833 M. du Sommerard, a connoisseur of mediæval curiosities, became possessor of the Hôtel, and installed his fine museum therein. At his death the entire collection was purchased, with the building, by the Government, and has since been largely extended.

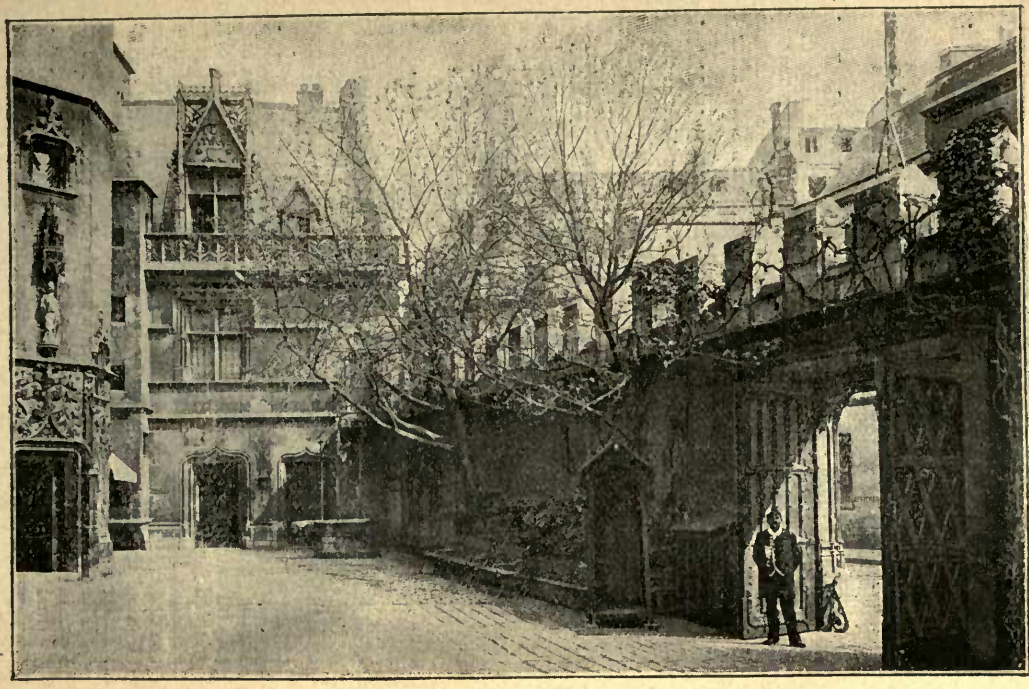
The entrance to the hôtel is in the Rue du Sommerard, on the left side of the Boulevard St. Michel. On entering the court, a gravel path under a low archway leads to the grounds. Turning to the left, a number of interesting architectural fragments may be observed, mostly brought from buildings demolished in modern city improvements. Among these the most interesting are the doorway of the old church of St. Benoit, and three openwork Romanesque arches from the Abbey of Argenteuil. In the left corner are the lofty vaults of the thermes. The frigidarium, or cold bath room, measured 65 feet long, 37½ feet broad, and 59 feet high. The walls afford a good illustration of the solidity with which the Romans constructed their buildings. The columns supporting the vaults are decorated with figures representing the prow of a vessel, supposed to be the origin of the arms of Paris—a boat with the motto, "Fluctuat nec mergitur." It is certain, from the inscription on a mutilated Roman altar in these baths, that there was a Corporation of Boatmen in Paris in the time of Tiberius, with whom the decorations of the columns may have been identified. A Roman road formerly passed along the Rue St. Jacques, close to the east side of the thermes.

Complete catalogues and photographs can be obtained from the caretakers.

COLONNE VENDÔME.

None of the existing monuments of Paris conveys a better impression of the magnitude of the designs of Napoleon I. than this fine trophy. The idea of melting 1,200 cannon taken in battle from the Russians and Austrians, and constructing them into a bronze column, 142 feet in height and 13 feet in diameter, crowned by his own statue, was worthy of the man whose ambition was not limited to the subjugation of Europe, but who aspired to be the conqueror of the world, like Alexander the Great.

The Colonne Vendôme was thrown down by the Commune in May, 1871, upon the motion of the painter Courbet. It was reconstructed in 1874 according to the old plans.



THE MUSÉE CLUNY.

Photo: X., Paris.

A staircase leads to the summit of the column, and visitors were formerly allowed to ascend, but the privilege is now withdrawn.

CONCIERGERIE.

Admission from the Quay on Thursdays with permission from the Préfet of Police, Rue Lutèce (opposite the Palais de Justice).

This building is the prison attached to the Palais de Justice, and is situated on the Quai de l'Horloge, on the north side of the palace, and south side of the river. It is occupied by persons awaiting trial, and it was here that Prince Jérôme Napoleon was confined in 1883, after the publication of his famous manifesto after the death of Gambetta.

The chief interest in the building, however, lies in its historical associations. The cell occupied by Marie Antoinette will interest everybody. The actual crucifix and armchair she used are still there. Next to her cell is the one where Robespierre was confined.

CONSERVATOIRE DES ARTS ET MÉTIERS.

Situated about the centre of the Rue St. Martin (No. 292), halfway between the Barrière St. Martin and the Seine, on the east side of the street. The library is open daily (except Mondays) from 10 a.m. to 3 p.m.; and on the evenings of Tuesday to Saturday inclusive, from 7.30 to 10 p.m. Admission to the collections free on Sundays, Tuesdays, and Thursdays, 10 to 4.

The building in which the interesting collections of this establishment are preserved was formerly the Benedictine Abbey of St. Martin in the Fields, but was "conveyed" by the Convention at the end of the last century. Handsome wings have been constructed, and the establishment has been separated from the surrounding buildings.

The Conservatoire des Arts et Métiers may be described in English as the Department of Technical Education. It was originally intended as a museum only, but courses of free evening lectures, adapted for the working class, are now given, of which notices are affixed at the entrance in the Rue St. Martin. An inscription over the door records the foundation of the abbey, A.D. 1060; the foundation of the Conservatoire by the Convention in 1794; and its transfer in 1798.

The collections are divided into twenty-four sections. No catalogue is required, as all the objects are inscribed.

Just within the entrance are the vestibule and the Salle d'Échos, the former a museum of ploughs, the latter a kind of whispering gallery.

CONSERVATOIRE DE MUSIQUE.

This important institution — generally known simply as the Conservatoire—is situated in the Rue du Faubourg Poissonnière, on the left side when ascending the street from the Boulevard Poissonnière.

The building is uninteresting. The Ionic entrance is decorated with statues of Tragedy, Comedy, Opera, and Comic Opera. The institution is over one hundred years old, having been founded in 1784 for the training of artists and composers of music, and the gratuitous instruction of a certain number of pupils in music, lyric and dramatic declamation, acting, solo and chorus singing, harmony, counterpoint, and fugue.

Six hundred competitors are admitted to the annual contests for the scholarships, and a *grand prix* of £120 for three years given annually for the best cantata composed by a pupil.

The concerts of the Conservatoire are held fortnightly from January to April. The music is of the highest order. There are also three sacred concerts in Passion Week. It is not easy to gain admittance, but application may be made at the institution on the Friday before each concert.

The fine collection of musical instruments can be visited every Monday and Thursday, 11 to 4.

CORPS LÉGISLATIF (CHAMBRE DES DÉPUTÉS).

Stands on the south bank of the Seine, at the end of the Pont de la Concorde, facing the Place de la Concorde and Madeleine.

It was originally called the Palais Bourbon, and still goes by that name, especially among Monarchists. It was commenced by the Dowager Duchess of Bourbon, from designs of Girardini, and completed in 1807 by Mansart. The façade overlooking the Seine is Corinthian. The tympanum, supported by twelve columns, is adorned with a group in low relief, by Cortot, representing Constitutional France summoning Commerce. Liberty and Public Order support the principal figure. The front of the Palace is on the south side, and faces the court known as the Place du Palais Bourbon.

The interior contains a number of fine rooms. The ceiling of the Salle de la Paix is by Vernet, and that of the Salle du Trône by Delacroix. The Salle Casimir Périer, named after a former President of the Chamber of Deputies, contains statues of Mirabeau and Bailly, *Maire* of Paris during the Revolution of 1789; also a statue of Périer by Duret, and of General Foy by Desprez. The Salle des Séances, where the Chamber of Deputies now meets, is adorned with allegorical statues. The Salle des Conférences is decorated by Heim. The great picture of Mazeppa by Horace Vernet is in this room.

It was during the Franco-German War in 1870 that the Assembly on the 4th September discussed the capitulation of Sedan in the Salle des Séances, and could arrive at no conclusion, the uproar preventing even M. Gambetta from making himself heard. The excited mob outside, too impatient to await the decision of the Chamber, burst into the hall and dispersed the Assembly, clamouring for the proclamation of the Republic. Gambetta, Jules Favre, and other Republican leaders left for the Hôtel de Ville, accompanied by the Radical deputies and the crowd. The Republic was proclaimed from the steps of the Hôtel de Ville and a Government was formed. The same day the Empress fled from Paris.

On the outbreak of the Commune in March, 1871, the Assembly removed to Versailles, and met in the Palace there for ten years. In 1881 they returned to their old quarters, not without apprehension lest an effort should be made by the populace to coerce their deliberations.

ÉCOLE DE MÉDECINE.

An eighteenth-century building, situated in the street of the same name, a little west of the Boulevard St. Michel, and on the Boulevard St. Germain. The court facing the entrance is Ionic, the façade of the building Corinthian. A fine bronze statue of Pichat the anatomist, by David d'Angers, has been placed in the court facing the entrance. The relief on the tympanum represents Louis XV., attended by Wisdom and Benevolence, giving privileges to the School of Surgery.

The amphitheatre of the school has seats for 1,400 students. There are 29 professorships, and the Faculty confers degrees in medicine.

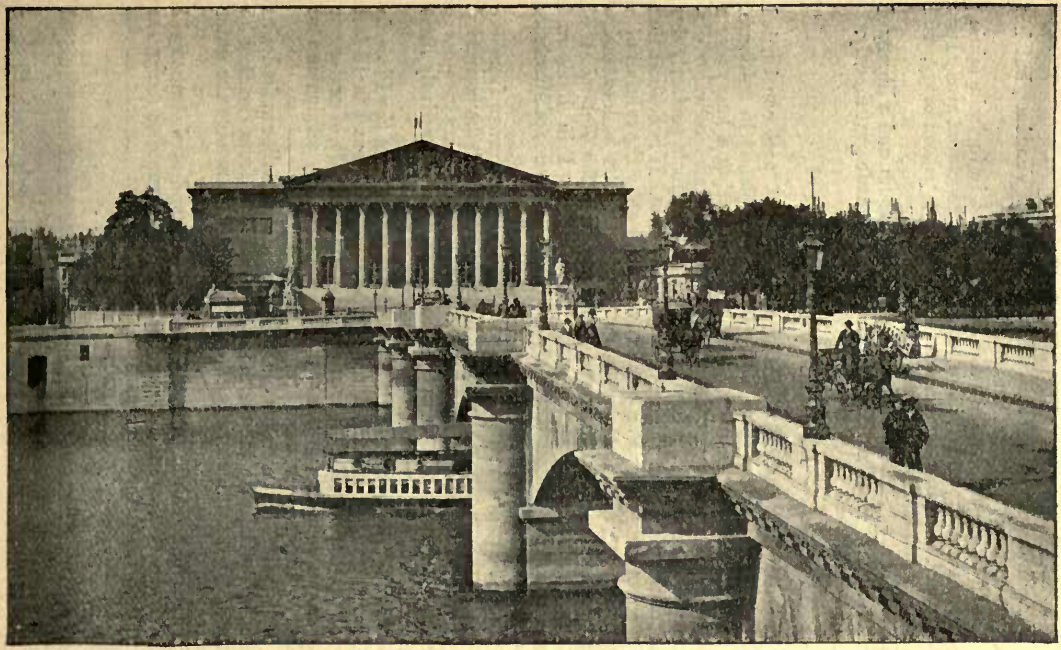
The library, containing 30,000 volumes, is on the first floor. The reading room is open daily from 11 a.m. to 4 and from 7 to 10 p.m.

The museum of comparative anatomy, styled Musée Orfila, after the distinguished anatomist who founded it, occupies four rooms on the first floor.

At the back of the School of Medicine is a large new building containing laboratories for experiments, etc. In the ancient convent of the Cordeliers close by is the Musée Dupuytren (Pathological and Osteological Anatomy), open to students and visitors with permission from Directeur. Prizes and medals are awarded annually by the Faculty. There are free courses of lectures in dissection and medicine.

ÉCOLE DES MINES.

On the Boulevard St. Michel, south of the Seine, right of the boulevard, past the Musée de Cluny.



THE CHAMBER OF DEPUTIES.

Photo: X., Paris.

The edifice occupies the site of the old Hôtel Vendôme, but has been considerably enlarged and restored.

The institution dates from 1793. Its object is to train mining engineers for home and foreign service. The course of study lasts three years. Public lectures on mineralogy, palæontology, and geology are delivered in the school.

There is a mineralogical and geological museum, and a library of 6,000 volumes; also an office where assays are made gratuitously.

ÉGOUTS (SEWERS).

The drainage system of Paris, for the most part constructed within the last thirty years, is by far the completest in existence. The visitor who may happen to be in Paris during a heavy storm will be astonished to see thousands of tons of surface water disappear in the course of a few minutes, and the streets perfectly dry within half an hour of the cessation of the storm. It is evident that a system of sewers capable of thus carrying away the rainfall of a city presenting such a rain-surface as Paris, must be both extensive and well managed. The work of constructing the 700 miles of sewers which undermine the city was commenced in 1854, and carried out under Baron Haussmann, with the assistance of Messieurs Michal and Belgrand, mining engineers.

Paris is drained on the separate system. The sewage from the houses is removed periodically in airtight vessels, to be converted into manure. The underground drains receive nothing except the surface water, which is conveyed into the Seine, comparatively little contaminated, at a point close to the Pont d'Asnières.

The main drain, or *collecteur général*, leading from the Place de la Concorde to the river, is about 3½ miles in length, and is 16 feet high by 6 yards wide. It carries 300,000 cubic feet of water per hour under ordinary circumstances, but could carry off double that quantity without inconvenience.

This main drain receives the water from four smaller main drains running parallel with the Seine, two on each side, from the Bastille to the Place de la Concorde. These in their turn receive the water from the smaller drains.

The sewers are all built of solid masonry, and made watertight with cement. The *collecteurs* have pavements running along the margin of the water conduit, and an iron pipe on one side carries the pure water supply of the city.

Manholes for the purpose of cleaning and keeping in order the sewers are constructed at intervals of 56 yards in all the principal streets.

The sewers are cleaned by boats having underneath them a

shutter or sewer-gate, which exactly fits the channel. When these boats are launched at the head of the sewer, they are carried by the current down to the foot, sweeping before them every kind of impurity and obstruction.

In cases of sudden storm persons employed in the sewers are subject to considerable risk, and occasionally some of the employees are drowned through a sudden flushing of the smaller drains. The manholes which occur at frequent intervals in all the public thoroughfares are very useful in such contingencies.

The sewers may be visited twice a month by a limited number of persons. Application should be addressed in writing to "M. le Directeur des Eaux et des Égouts, à la Préfecture de la Seine," on papier timbré (60 c.), stating how many visitors, and with a stamp for reply.

EIFFEL TOWER—CHAMP DE MARS.

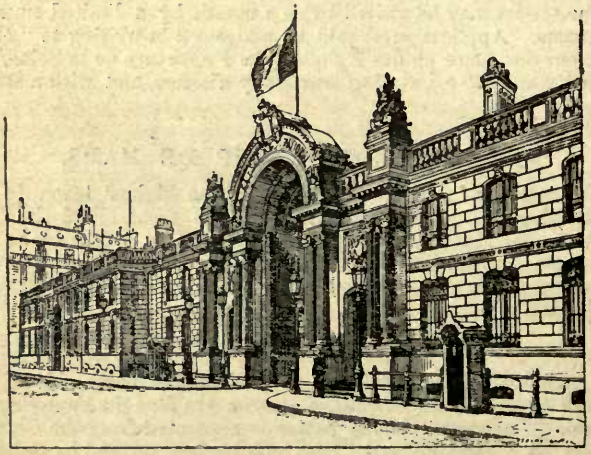
This marvel of modern engineering is the highest tower in the world, being just on 1,000 feet. It was the great hit of the 1889 Exhibition, and its popularity is as great now as ever. Its ascent should not be missed. On a fine clear day a most extensive view is obtainable, and a panorama on the top stage indicates everything that is visible.

L'ÉLYSÉE, PALAIS DE.

A royal palace and residence, situated on the north side of the Champs Élysées, with a frontage also on the Rue du Faubourg St. Honoré. The garden of the palace is separated from the Champs Élysées by a carriage road. The building was erected by order of the Comte d'Evreux in 1718. During the reign of Louis XV. it became the property of Madame de Pompadour. On the death of that notorious woman her heirs sold it to the king, who used it as a residence for foreign ambassadors. During the first part of the next reign the palace was the residence of the Duchesse de Bourbon, and was called the Élysée Bourbon. When the Revolution took place, and the Court and royal family no longer required residences, the palace was put up for sale, but no one came forward to buy it. The Convention, that it might not be useless, converted it into a Government printing office; and the Directory turned the royal residence to account, and at the same time gratified their hatred of the monarchy, by letting it for the purpose of a gambling-hell.

Napoleon I. ceded the palace to his brother Louis, who, with his Queen, the Reine Hortense, came to live at the Élysée after abdicating the throne of Holland. Napoleon himself resided there for a few days on his return from Elba. In 1815, when the Allies entered

Paris, it was occupied by the Duke of Wellington and Alexander I., Emperor of Russia, and afterwards by the Duc de Berri. During the Revolution of 1830 the palace was again deserted, and remained without a tenant until Napoleon III. became President of the Republic of 1848. It was here that, on the night of December 1st, 1851, he planned the details of the *coup d'état*, which was carried out on the following day. Four years later the Queen of England dined here while on a visit to the Emperor. In 1867 the palace was



ENTRANCE TO THE PALAIS DE L'ÉLYSÉE.

placed at the disposal of the Sultan of Turkey and the Emperors of Russia and Austria, during their visit to the Great Exhibition.

Since 1871 the Élysée has been the official residence of the President of the Republic.

GALLIÉRA (MUSÉE).

10, Rue Pierre Charron (near the Trocadéro).

Open every day except Monday 10 to 4.

Presented to the city of Paris by the Duchess of Galliéra.

COLLECTIONS OF INDUSTRIAL ART.—Locks, enamels, bindings, stoneware, glassware, etc.

There are also some splendid "Gobelins" and other tapestries, drawings by Puvis de Chavannes, statues bought at recent salons, etc.

L'AVENUE DES GOBELINS.

THE GOBELINS.

The National Manufactory of Tapestry is situated on the Avenue des Gobelins, in the south-east corner of the city, near the Place d'Italie, on the southern outer Boulevards. May be reached by tramways from Châtelet to Ivry and Vitry. Omnibuses and tramways from various points to Square Cluny. Omnibuses direct to the Gobelins (Gare du Nord and Montsouris). From the centre of Paris, N. D. de Lorette, Bd., St. Marcel, Halles Centrales, to Porte d'Ivry; from the east, Charonne to Place d'Italie. Admission to tapestry and workshops on Wednesdays and Saturdays, 1 to 3 o'clock. Dye-works shown on special written permission from the director. Catalogue, 50 centimes.

The Gobelins owes its name to JEAN GOBELIN, a celebrated dyer, who established dye works on the banks of the Bièvre, a small brook falling into the Seine above the Pont d'Austerlitz, whose waters possessed suitable chemical properties. The Gobelin family carried on the business for two centuries, until Colbert, the great Minister of Commerce under Louis XIV., founded on the same spot a Government manufactory of vast dimensions, which was afterwards enlarged, and was formerly one of the principal sights of Paris.

The manufactory was not a success commercially, but it was carried on because the excellent designs and workmanship produced by the State were supposed to assist and encourage private manufacturers. Ultimately, nearly all the choice tapestries produced at the Gobelins were reserved for the use of the royal family of France, or for presents to foreign Courts or ambassadors.

Attached to the tapestry factory is the SAVONNERIE, a carpet factory, founded by Marie de Médicis in 1604, and transferred to the Gobelins in 1826.

The present establishment is much reduced, as compared with the factory before the war of 1870-71. During the Commune the Gobelins was one of the buildings marked for destruction. It was deluged with petroleum, and almost entirely destroyed, together with about seventy valuable tapestries. Fortunately the finest specimens had been removed for safety before the siege. They are now exhibited in the rooms which escaped the fire. The buildings destroyed have not been replaced.

About 150 workmen are employed in the factory. The tapestries are made almost entirely of wool, and are all copies of celebrated pictures. The work of weaving is of the most intricate and complicated character, an average day's work being about 6 inches square per workman. The larger tapestries take several years to make, and are worth from £2,000 each. Over 14,000 shades of wool are used in their manufacture.

GUIMET (MUSÉE).

Place d'Iéna.

Open every day except Monday from 12 to 4.

This Institution, known also as the Musée National des Religions, consists of a museum of the religions of the extreme East, India, Thibet, China, Japan, etc., with a collection of Oriental porcelain and antiquities. The library contains many thousands of volumes. Free lectures are periodically given on matters connected with the Far East.

HÔTEL DIEU.

One of the largest hospitals in Paris, with accommodation for nearly 1,000 patients. It is situated on the north side of the Place Parvis Notre Dame. The building is modern, but the foundation is amongst the oldest in Paris, dating from Clovis II., A.D. 660. The old hospital stood on the site now occupied by the large barracks erected in 1866, on the west side of the Place.

HÔTEL DES INVALIDES, AND TOMB OF NAPOLEON.

The Tomb of Napoleon is open free, Mondays, Tuesdays, Wednesdays, and Fridays, 12 to 3. The Artillery Museum, Tuesdays, Thursdays, and Sundays, 12 to 4.

The Hôtel des Invalides is one of the largest public buildings on the south of the Seine. It stands at the south end of a large open place called the Esplanade des Invalides, and faces the Palais de l'Industrie. The lofty gilded dome, under which repose the bones of Napoleon I., appears to form a part of the hotel, but is really a separate structure, standing behind it.

This celebrated institution was founded by Louis XIV. in 1670, for the purpose of providing a happy existence for old soldiers, mutilated or infirm, and without resource, who had shed their blood for their country, or whose hair had grown grey in her service. The edifice was designed by Bruant in 1671, and completed under Mansart in 1675.

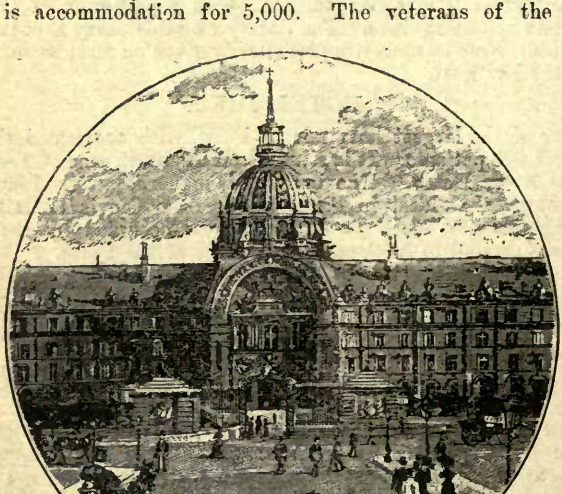
STATUE OF NAPOLEON.

(Formerly on the Vendôme Column, now in the Invalides.

The outer court facing the entrance is fenced by a moat 10 feet deep and 19 feet broad. At the entrance are two guardhouses, with sentinels on duty; within the court a battery of guns mostly captured by Napoleon I., called the BATTERIE

TRIOMPHALE. Among them are four cannon and two mortars from Sebastopol. A portion of the court is laid out in gardens, which are cultivated by the pensioners, who are styled INVALIDES. These pensioners are entitled to admission after thirty years' service, or on being disabled in the defence of their country.

The number at present in the institution is under 500, although there is accommodation for 5,000. The veterans of the First



HOTEL DES INVALIDES.

Empire are rapidly dying out, and the pensioners of the present day prefer to live with their families. The inmates have comfortable board and lodging, and a pension in money from 2 fr. to 30 fr. per month.

The COUR D'HONNEUR is enclosed by an arcade, with wall paintings by Masson, representing historical scenes dating from Charlemagne. The buildings are three storeys high. On the side farthest from the river (south) is the church, on the right side (west) the museum of artillery, and on the left side (east) the officers' quarters and the kitchens, on the first floor the library and

council chamber. The rest of the quadrangle is occupied by the dormitories, with cuirassed windows.

The large dining halls on the ground floor are decorated with pictures illustrating the campaign of Louis XIV. in the Netherlands. They are mostly painted by Martin, pupil of Van der Meulen.

In the LIBRARY, on the first floor of the side next the Seine, is an equestrian statue of Marshal Turenne, the cannon ball which killed him at Sassbach, a plan of the Invalides, and a model of the Column Vendôme.

In the COUNCIL CHAMBER are portraits of marshals of the first Empire, a portrait of Napoleon I. in his coronation robes by Ingres, and of Louis XIV.

The MUSÉE D'ARTILLERIE, one of the most interesting parts of the institution, contains 4,000 specimens. Catalogues (4 fr.) are unnecessary.

The collection includes the ARMOURY, or collection of weapons, the SALLE DES COSTUMES DE GUERRE (historical collection of military accoutrements, from Charlemagne). ETHNOGRAPHIC GALLERY (wooden and wax figures of barbarous nations in war costumes), SALLE DES ARMES PRIMITIVES (Greek, Roman, Gallic, and Merovingian weapons), SALLE DES ARMES PORTATIVES (weapons of Arabia, Africa, Persia, Albania, Greece, China, Japan, and India).

On the ground floor are the COUR DE LA VICTOIRE (museum of naval artillery) and the COUR D'ANGOULÈME (captured cannon, German, Austrian, and Turkish).

The Church of the Invalides, on the south side of the building, will be found fully described on pp. 78–79.

TOMB OF NAPOLEON.

The mausoleum of the great Emperor stands in the Place Vauban. This edifice, originally a church, was constructed by Mansart in 1706, and is one of the most impressive and striking among all the fine buildings of Paris. The façade is approached by a court railed off from the Place Vauban, and a flight of ten steps. The upper part of the portal is Corinthian, the lower Ionic, with niches on either side filled by statues of Charlemagne and St. Louis.

The mausoleum is square, and externally of no great beauty. The dome, standing on a circular colonnade of forty Corinthian columns, is one of the most elegantly designed in Paris. It is 344 feet high, and is surmounted by a lantern and a cross, with circular railed gallery at the foot of the lantern. The dome is of wood covered with lead sheathing, elaborately decorated and gilt, and

s in itself admirably proportioned; but it is too large for the building which it covers, and conveys the impression of being top-heavy.

The commonplace appearance of the exterior gives the visitor little idea of the surprise which awaits him on entering the mausoleum. The subdued, awe-inspiring aspect of the interior is like nothing else in Paris. Everything around seems to betoken the final resting-place of one of the greatest men whom the world has ever produced. Lofty, spacious, and majestic, there is an air of repose and tranquillity which cannot fail to impress the least susceptible mind.

The spacious cupola is upheld by finely carved stone cornices, supported by elegant Corinthian columns. The lower section is divided into twelve compartments, containing figures of the twelve Apostles by Jouvenet; on the upper is a large fresco by Delafosse—St. Louis offering his sword to the Saviour. In the spandrils are figures of the four Evangelists. There is no stained glass in the ceiling, but the light is softened and subdued at the sides by pale blue glass in harmony with the gloom of the crypt.

The interior of the mausoleum around the crypt is divided into three principal chapels. In that facing the entrance is the high altar, a superb bronze gilt baldacchino supported by twisted pillars of black Carrara marble, standing on a marble platform surrounded by a massive marble balustrade. It is lighted by plain gold coloured glass at the sides, which gives a general effect of richness altogether indescribable. The polished marble pillars at the altar are cut from single blocks.

Beneath the dome is an open circular crypt, nearly forty yards in circumference, and seven yards deep, formed of polished granite, adorned with ten fine groups in marble by Simart.

The subjects represented are the Restoration of Public Order, the Signing of the Concordat, the Reformed Administration, the Council of State, the Code, the University of Paris, the Chamber of Finance, the Development of Commerce and Industry, Public Works, and the Legion of Honour. Between these groups are twelve colossal Victories, which were the latest public works of the renowned sculptor Pradier.

Groups of captured flags are deposited in the crypt. On the pavement are recorded the principal battles gained by Napoleon; and a mosaic laurel wreath is inlaid round the monumental urn wherein reposes all that is left of "Imperial Cæsar, dead and turned to clay." This sarcophagus is of red Finland porphyry, and weighs 135,000 lb.

The entrance to the crypt is by doors at the back at the bottom of a flight of marble steps. The doors are of massive bronze, and

flanked by colossal bronze caryatides, designed by Duret; one of them bears a globe, the other a sceptre and crown.

Right and left of the vault are sarcophagi in Carrara marble: one to the memory of Duroc, the other to Bertrand. Over the entrance is inscribed the clause in Napoleon's will expressing his desire that his ashes might repose on the banks of the Seine, in the midst of the people whom he had so loved.

The whole of this superb monument was carried out under the direction and from the designs of Visconti, one of the greatest architects of the nineteenth century. Their cost, exclusive of the fabric itself, is said to have exceeded £350,000.

The chapel to the right of the crypt contains a fine marble monument to Vauban, the celebrated engineer, who constructed the fortifications of nearly all the strongholds of provincial France.

Within is a smaller chapel, elegantly decorated, containing the marble sarcophagus of Joseph Bonaparte, brother of Napoleon I. and King of Spain.

The chapel to the left contains the monument of Turenne, whose body was buried here 125 years after death. It was originally buried at St. Denis in 1675, but was dug up by the Convention when the tombs of the kings were rifled in 1793. It then fell into the hands of a gravedigger, who concealed it for the purpose of transferring it to his son to be exhibited at fairs. Becoming alarmed, he gave information of his *trouvaille* to the Convention, who sent it to the Jardin des Plantes, where it was exhibited for three years in the Anthropological Museum. From thence it passed to a private speculator in exchange for half a dozen skeletons and a boa-skin, and was exhibited in his museum until rescued by the Consulate in 1800, and interred at the Invalides with much pomp.

The inner chapel contains the sarcophagus of Jérôme Bonaparte, with bronze statue by Guillaume; also a sarcophagus containing the body of his son, and another the heart of his wife.

HÔTEL DES POSTES (GENERAL POST-OFFICE).

This building is in the Rue du Louvre, and replaces a large uninteresting block, which was pulled down in 1880, having become altogether inadequate to the requirements of the department.

HÔTEL DE VILLE.

Admission with permission from the Secretariat.

This superb Renaissance structure, perhaps the finest in the world, occupies a rectangular site 330 feet long by 276 feet wide, in the Place of the same name, on the river side of the Rue de Rivoli,

at the upper or east end. It is a *tête de ligne*, or starting point of several omnibus routes, and is passed by omnibuses and tramways in every direction.

The Hôtel de Ville was completed, as regards the exterior, during the year 1883, under the superintendence of two architects (Ballu and De Perthes) to accommodate the Prefect of the Seine, with his offices and staff of 500 officials. The architects are not, however, entitled to the credit of having designed this beautiful structure. It is a reproduction of the magnificent edifice completed in 1628 by Pierre de la Vallée, from designs of Cortona (1553), with the subsequent additions of 1841, at which date it was four times the size of the original building.

This structure was erected in an open situation, but surrounded by squalid lanes and alleys. It consisted of a quadrangle, with triple court within its precincts. The four façades were elaborately decorated in the Renaissance style, with niches containing (arranged in chronological order) statues of celebrated men, natives of Paris, down to the Revolution of 1789, when Bailly was elected mayor.

The principal façade on the west side is a richly decorated Renaissance composition of two storeys, flanked by a large pavilion three storeys high at each corner. The columns of the ground elevation are Corinthian; those on the upper and third storeys fluted, with elegant Corinthian capitals. The principal doors in the centre are of bronze. The façade is pierced by two large archways which lead to the Cour d'Honneur. The latter is surrounded by massive arcades in the Renaissance style. Above the gateways are two elegant pavilions, each of two storeys. Most of the windows are arched and surmounted by pediments.

Between the columns of the first storey of the façade, and on all the storeys of the corner pavilions, are niches filled with statues of illustrious natives of Paris. Figures above the clock, in the centre of the façade, represent various towns of France.

The east façade is similar in the style of its decoration to the west, but the lines of architecture, being less broken by decoration, are perhaps more symmetrical.

The south or river façade and the north façade are in the same style, but much plainer.

The whole of the building, except the principal entrance, is entrenched in a deep stone area, which would be very useful in the event of the palace being at any time attacked by a mob.

The interior entirely eclipses royal palaces. Within the chief entrance two stone staircases, with extremely handsome embossed stone roofing in high relief, lead to the SALLE D'ATTENTE of the SALLE DU CONSEIL.

The SALLE DES PAS PERDUS, on the ground floor, is one of

the most elegant of its kind. The ceiling, ornamented with stone carving, is supported by twelve fine Corinthian columns, the capitals of white marble, and the pillars of polished grey marble from the Jura. At each end are ornamental tablets inscribed with the names of all the Prévôts des Marchands and their successors, the Prefects of the Seine.

At the top of the stairs is an elegant peristyle, whence large well-lighted galleries lead right and left to the two wings. The windows in these reproduce in modern stained glass the armorial bearings of the various prefects.

The SALLE DU GRAND CONSEIL, used by the Municipal Council for its meetings, is a splendid specimen of modern upholstery.

The lower part of the walls is panelled with an elaborately carved wainscot in polished oak, over six feet in depth. The wall above is painted chocolate colour, with the monogram "R. F." (République Française) in gold letters at intervals of about eighteen inches.

The ceiling is a superb composition, panelled in massive oak beams, with medallions and bosses between, brilliant with gold and colour.

The chamber is carpeted in red, and the seats of the councillors, eighty-eight in number, are cushioned in green leather. The raised bench occupied by the Prefect is at the north end of the chamber; at each corner is an elaborately carved oak door, and at each end of the chamber is an elegant façade of carved oak with Corinthian fluted columns, the upper part of which serves as a gallery, to be used by the public or by spectators on certain occasions.

The ESCALIER D'HONNEUR, leading to the reception rooms on the south side of the palace, and the reception rooms are most lavishly decorated.

The Grande Salle de St. Jean, for large meetings, is on the ground floor at the back, and above it the Salle des Fêtes and Grand Salon are approached by majestic marble staircases.

Each visitor is presented with a small pamphlet describing the rooms and decoration.

IMPRIMERIE NATIONALE (NATIONAL PRINTING OFFICE).

Open on Thursdays at 2 p.m. Tickets to be obtained of the Director by letter.

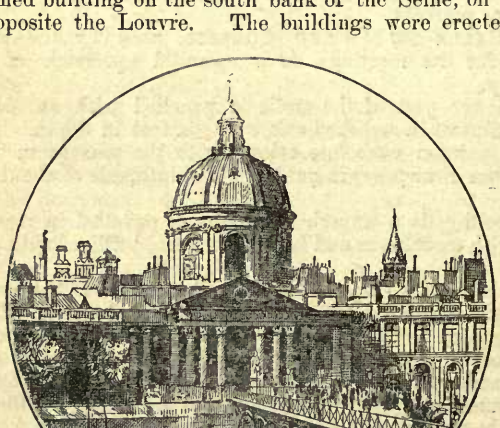
The Government printing offices are installed in an old palace commenced by Cardinal de Rohan, 1712, and afterwards known as the Hôtel de Strasbourg, in the Rue Vieille du Temple, No. 87.

About 1,000 hands are employed in the offices, where are carried on every branch of the printing industry, including type founding, paper making, and book binding.

Official documents of all kinds, the pictures in packs of playing cards, books published at the cost of the Government, and printing in Oriental languages are executed at this establishment.

INSTITUT DE FRANCE.

A domed building on the south bank of the Seine, on the Quai Conti, opposite the Louvre. The buildings were erected during



THE INSTITUTE.

the latter half of the seventeenth century, on the site of the Tour de Nesle, famous, or infamous, from its connection with Margaret of Burgundy, Queen of Louis X.

The Institute, as founded by Cardinal Mazarin, was a college. During the Revolution it was converted into a prison. In 1795 the Convention handed it over to a number of learned societies for the perfecting of literature, science, and art.

There is nothing remarkable about the building itself. It comprises within its precincts :—

1. The FRENCH ACADEMY, a body consisting of forty of the

most distinguished men of letters in France. It was founded by Richelieu for the preservation of French literature and the compilation of a historical French dictionary. Prizes are awarded annually for excellence in various branches of literature.

2. ACADEMY OF BELLES LETTRES, founded by Colbert, 1663, for the study of medals, monuments, and antiquities. Sittings on Fridays from 3 to 5.

3. ACADEMY OF SCIENCES, a body of sixty-five titular members with corresponding members abroad. Sittings on Mondays, 3 to 5 p.m. Prizes awarded in general science.

4. ACADEMY OF FINE ARTS. The Council consists of forty members, with foreign associates and correspondents. Sittings on Saturdays, 3 to 5 p.m. Prizes are awarded for painting, sculpture, and architecture in connection with the Beaux Arts, and for music in connection with the Conservatoire.

5. ACADEMY OF MORAL SCIENCE. Council of forty members, with foreign associates and correspondents.

JARDIN D'ACCLIMATATION.

This beautiful and admirably kept public garden is situated at the north-west corner of the Bois de Boulogne, close to the Avenue de Neuilly. It is open daily from 10 a.m. till dusk. Admission, 1 fr. weekdays, 50 c. on Sundays. It may be reached by tramway from the Madeleine to Porte Maillot, or omnibus from the Hôtel de Ville to Porte Maillot.

The Jardin d'Acclimatation was opened in the year 1860 by a company organised for the purpose of introducing into France foreign animals or plants useful or ornamental. This object has been to a great extent lost sight of. The garden is now kept up as a place of public resort, greatly to the advantage of the company and the appreciation of the Parisians, who visit it by thousands on fine Sundays and holidays.

The Sunday concerts in the Palmarium at 3 p.m., in the winter, are given by members of the band of the Grand Opéra, strengthened by performers from other theatres, and include good selections of classical and popular music, executed in splendid style. In summer an open-air ordinary performance of popular music replaces the indoor concert.

Among the various operations of the company are the fattening and sale of poultry by artificial process, and the supply of first-rate milk from its dairy to private houses. A special department for the sale of dogs is another feature.

The garden is nearly oval. The small lake contains waterfowl innumerable, and over 100 swans.

The enclosure near the upper end is used periodically for the exhibition of the sensation of the day—in winter, sometimes a group of Lapps; in summer, Zulus, Kroumirs, Cingalese, Nubians, or aborigines of some primitive country, acclimatise themselves for a few weeks, with their wives, families, belongings, and domestic animals, to the very great delight and wonderment of the Parisian crowd.

JARDIN DES PLANTES.

Situated at the south-east corner of the city, on the banks of the Seine, opposite the Quai St. Bernard. It is easy of access from all parts of Paris. Omnibuses from Batignolles (north), passing the Palais Royal; from Square Montholon (north-east), passing the Bourse; from the Halles Centrales, in the centre; and from Charonne, on the east. Also by boat. Tramways from Pont de l'Alma, along the Boulevard St. Germain.

The Garden is open all through the year; the Menagerie. 10 to 5, from April to August inclusive; the other seven months, 11 to 4.

Collections open Tuesdays and Thursdays, 2 to 5. Sundays, 1 to 5 in summer, 1 to 4 in winter. Admission by ticket Tuesdays, Thursdays, and Saturdays, 11 to 2. The monkey and serpent houses can be seen by ticket. The library is open daily from 10 to 3, Sundays and holidays excepted. The hothouses are seen by ticket. Apply in writing to M. le Directeur, with stamped envelope for reply.

The Jardin des Plantes was founded in 1635 by the great botanist Guy de Labrose. It only became of importance, however, in 1732, when Buffon was appointed director. The library and museum were opened in 1794. The collection of tropical plants formed by Humboldt in 1805, added to the botanical department 3,000 specimens previously unknown.

The GALLERIES OF NATURAL HISTORY are the completest and the most extensive in Europe.

The GALLERY OF COMPARATIVE ANATOMY, founded by Cuvier, is in the new building by the main entrance, and contains skeletons of whales, lions, tigers, etc.

The ANATOMICAL MUSEUM contains an immense number of interesting preparations in spirits, models in wax, and injections.

The MUSEUM OF ANTHROPOLOGY is well worth a visit, containing every variety of the human race.

Other Galleries are devoted to Zoology, Mineralogy, Geology, and Botany.

The LIBRARY consists of over 60,000 volumes, together with a valuable collection of MSS. and paintings.

The MENAGERIE, however, will disappoint English visitors who have been to the Zoo.

THE LOUVRE.

The most important of all the public buildings of Paris, and the most interesting to the English tourist, is situated almost exactly in the centre of the city, and can be reached by omnibus or tramway from every quarter. The north side is in the Rue Rivoli; the south side faces the Seine. The general plan of the palace may be said to resemble a pair of half-opened tongs, the head of which is the quadrangle at the east end, opposite the church of St. Germain l'Auxerrois, known as the Old Louvre. The new buildings erected by Napoleon III. may be compared to the thighs, and the galleries enclosing the Place du Carrousel to the *pincettes* or claspers.

The old Louvre was commenced by François I. in 1541, on the site of an old fortress built by Philip Augustus about 1204. The architect who designed the palace was Pierre Lescot, who, after the death of François, continued to superintend its erection during the reign of his successors, Henri II. and François II., Charles IX. and Henri III. The portion constructed under François I. consisted of one quarter of the quadrangle of the old Louvre; namely, the south-east corner facing the river, and the south-west corner nearest the Tuileries.

Catherine de Médicis added, in 1566, the buildings now occupied by the GALÉRIE D'APOLLON and the SALON CARRÉ, and, in 1578, the long gallery now occupied by pictures. This gallery was intended to connect the Louvre with the Palace of the Tuileries, also constructed by Catherine de Médicis, in 1564, but the connection was only completed by Henri IV. The north-west corner of the old Louvre was constructed under Louis XIII. in 1624, from the designs of Lemercier. The part on the east side opposite St. Germain l'Auxerrois, and the two wings on the north and south as far as the entrance to the courtyard, were designed by Claude Perrault for Louis XIV. in 1665. This is generally considered to be the finest part of the exterior, especially the façade next the Seine.

After the death of Louis XIV. the palace was untouched for nearly 120 years, the subsequent sovereigns having abandoned it for St. Germain, Versailles, and the Tuileries. In 1805 the Louvre had fallen out of repair. Napoleon I., whose attention nothing escaped, caused the old buildings to be restored, and the long wing facing the Rue Rivoli at the west end to be constructed by his architects Percier and Fontaine.

The work was commenced, but the downfall of the Empire prevented its completion. Louis XVIII. and Louis Philippe did nothing to the palace. In 1852 Napoleon III. employed Visconti to design the splendid but over ornate piles which now adorn the

court adjoining the Place du Carrousel. Within five years the whole was completed, forming a work nearly equal in extent to what had been previously done in three centuries. The total cost of the new buildings was little short of £4,000,000.

The area enclosed by the Louvre is nearly forty-eight acres, and the palace, taken as a whole, is among the finest modern buildings in existence.

The old Louvre was first used as a national museum under the Directory in 1793.

The block of new buildings erected by Napoleon III. on the north side is occupied by the Ministry of Finance. After the burning of the Hôtel de Ville, in 1871, the west part of the palace facing the river was temporarily allotted to the Prefect of the Seine.

The block next to the Tuileries on the north side was in great part burned in 1871, and the library of 90,000 volumes was entirely destroyed. The building has since been reconstructed by the Republic.

PICTURE GALLERIES.

Catalogues of the various collections are sold at the entrance, separately, viz. Italian and Spanish Schools, 2 fr.; Dutch and Flemish Schools, 1 fr. 25 c.; French School, 2 fr.; Las Cases collection, 50 c. Students may obtain permission to copy in the Louvre or Luxembourg from "M. le Ministre des Beaux Arts, Ministère de l'Intérieur, en ville."

The majority of the pictures in the Louvre are on the first floor, a few being in the rooms adjacent to the Marine Museum.

The rooms devoted to paintings occupy that portion of the Louvre which was built by Napoleon III. in the west court, on the side nearest the Seine; there are also three rooms at the south-west corner of the old Louvre, the portion erected by François I. These three rooms are the Salle des Sept Cheminées, a small room adjoining called the Salle Henri II., and that containing the La Caze collection.

The student or visitor will do best to go through the arch in the Rue Rivoli, where the omnibuses pass, cross the square, and enter the centre pavilion in the block of buildings facing the green plot of ground called the Pavillon Denon. Turning into the gallery of statuary to the right or left, he will find a broad double staircase leading to the Picture Galleries.

In a work of this kind a complete list of the pictures is not necessary. The student will find catalogues for sale in the palace, and the visitor will find titles and artists' names on all the pictures.

The Salon Carré, occupied chiefly by masterpieces of the Italian and Spanish schools, should in any case receive special attention; also the small Pre-Raphaelite collection near to it.

THE LOUVRE.

Photo: X., Paris.

Many other rooms beyond the "long gallery" are in course of preparation for additional pictures, and will at no distant date be thrown open to the public.

DRAWINGS (ENTRANCE, PAVILLON DE SULLY).

The collection of drawings exposed in fourteen rooms contains some 38,000 specimens, of which about one-third are by French artists, and no less than 18,000 by old Italian masters. The remainder are made up of Spanish, German, Flemish, and Dutch sketches.

Adjoining in two rooms is the collection of objects of art bequeathed to the nation by the late ex-President Thiers, and the valuable collection of old drawings given by His de la Salle.

SCULPTURE.

The museums of sculpture are on the ground floor. All of them (with the exception of those underneath the picture galleries) are in the quadrangle next the Church of St. Germain l'Auxerrois.

The general arrangement may be thus briefly described. On entering the archway which faces the church the Assyrian Museum is on the right, the Egyptian Museum on the left.

The galleries next the Rue Rivoli, at the end of the Assyrian Museum, are occupied by antiquities from Asia Minor, those beyond the Rue Rivoli entrance to the court by engravings, the last wing by the works of Chaudet, Houdon, and Puget.

The gallery on the south or river side, at the end of the Egyptian Museum, contains Renaissance sculptures, that beyond the entrance from the Quai antique sculptures, and the last wing is the SALLE DES CARIATIDES, also filled with Greek statuary.

The ground floor beneath the French galleries of pictures (Pavillon Daru) is chiefly occupied by bronze eighteenth century reproductions of antique statuary, while the room beneath the GALÉRIE D'APOLLON contains genuine Roman and Greek antiques.

A brief summary of the various galleries will be sufficient.

EGYPTIAN MUSEUM.—SALLE HENRI IV.—Colossal statues and tombs brought from Egypt by Champollion, Mariette, and other French explorers.

SALLE D'APIS.—So called from the figure of the Sacred Bull.

RENAISSANCE GALLERIES.—Doors under the archway facing the Seine, on the right. The pavilion is divided by a partition down the middle into two suites of rooms. Those on the right—

SALLE DE MICHEL ANGE.—Collection of Italian sculpture from the fifteenth to the seventeenth century. Two remarkable marbles by Michael Angelo: Fettered Slaves.

SALLE DE JEAN GOUJON.—French sculptor of the sixteenth century. The group Diana with the Fawn is justly admired.

THE LOUVRE. THE APOLLO GALLERY.

Photo: X., Paris.

The visitor now turns to the left, and returns through the galleries on the north side.

SALLE DE LA CHEMINÉE DE BRUGES.—Named from the reproduction of the fine Renaissance mantelpiece in the Palais de Justice at Bruges.

The two following galleries do not belong to the Renaissance collection. They are the

MUSÉE CHRÉTIEN, containing early tombs, chiefly French; and

SALLE JUDAIQUE, containing antiquities from Palestine.

ANTIQUE STATUARY.—The entrance is under the archway of the Pavillon de Sully, to the left when facing the Arc de Triomphe. The first gallery is the

SALLE DES CARIATIDES.—So called from colossal statues of women, designed as supports to archways or galleries. Cariatide is the name given by the French to this kind of decorative statuary. At the end of this gallery is the

VESTIBULE DE L'HERMAPHRODITE; and beyond it the

SALLE DU TIBRE.—So called from the colossal statue emblematic of the river, an early Roman work. The figures of Silenus and Diana of Versailles are the chief treasures of the gallery. Turning to the left, the visitor enters the

SALLE DU GLADIATEUR, where is the wonderful marble original of the Gladiator, which serves as a model for almost every art student in Europe.

SALLE DE LA PALLAS.—So called from the statue of the goddess found at Villetri. The Venus of Arles and the Apollo Sauroctorius are the most important antiques.

SALLE MELPOMÈNE.—Named from the colossal statue, the largest in existence hewn out of a solid block. The mosaics in front of the statue are by Belloni.

A small opening on the left leads into the

SALLE DE LA VÉNUS DE MILO.—No pains have been spared to display to the fullest advantage this remarkable statue, which, in spite of its mutilated condition, is one of the noblest creations handed down to us by Greek art.

The figure is posed on a pedestal, in the centre of a hall built of variegated marble, with inlaid marble floor. The walls are draped with crimson curtains, so as to throw the white marble statue into relief. The figure is thus seen to the best advantage.

The Venus of Milo, as its name implies, was discovered on the island Milos, one of the group of the Greek Archipelago, and is the work of a school of sculpture that flourished after Phidias and prior to Praxiteles. The admirable proportions of the torso, the graceful pose of the figure, and the refined beauty of the head and face, cannot fail to strike the least impressionable spectator.

Both of the arms are broken off; fragments of the left arm and hand, the latter closed and holding an apple, were found with the figure. They are, however, believed not to have formed a portion of the original, from their being inferior in proportion and workmanship.

SALLE DE LA PSYCHÉ.—So named from a statue of Psyche tormented.

SALLE D'ADONIS.—Named from a group of reliefs on the front of a sarcophagus, representing Adonis starting for the hunt, his conflict with the boar, and his death in the presence of Venus.

SALLE D'HERCULE.—Named from the statue of Hercules carrying his son Telephus.

SALLE DE LA MÉDÉE.—Named from reliefs on a sarcophagus.

SALLE DE PHIDIAS.—Contains the most valuable collection of Greek statues in relief, including fragments of the Frieze of the Parthenon.

ASSYRIAN MUSEUM.—The entrance to these galleries is under the archway facing the Place du Louvre tramway station, by the door nearest the Rue de Rivoli. The four rooms are filled with antiquities discovered at Nineveh by M. Botta, the French Consul, in collaboration with Sir A. H. Layard. Half of the objects brought to Europe were sent to London, the other half to the Louvre. The cost of conveyance was divided between England and France. The antiquities are similar in character to those in the British Museum.

At the end of these four rooms on the left are the collections of ANTIQUITIES FROM ASIA MINOR.

Room I. Phœnician and Cyprian antiquities.

Room II. Fragments of the Temple of Apollo at Miletus.

Room III. Fragments of the Temple of Artemis at Magnesia.

MODERN FRENCH SCULPTURE.

The entrance is in the court of the old Louvre, near the Pavillon Sully, the side nearest the Rue de Rivoli.

There are six rooms, entitled, after the famous French sculptors, Puget, Coysevox, Couston, Houdon, Chaudet, and Rude.

CURIOSITIES.

The smaller antiquities and curiosities of the Louvre are exhibited in the suite of rooms on the first floor above the antique Renaissance sculpture. The entrance to the galleries is on the east side of the picture gallery called the Salle des Sept Cheminées.

Rooms A to I, containing, amongst other objects, the famous Campana collection bought from the Papal States.

EGYPTIAN MUSEUM.

Five rooms of interesting Egyptian antiquities.

GRECIAN ANTIQUITIES.

Five rooms (K to N) of Grecian antiquities and pottery.

The suite of rooms leading northward from the bottom of the Campana collection were formerly state rooms, from the time of Henry IV., and contain relics of the various Bourbon sovereigns. They may be visited after leaving the Salle des Fresques, before entering the Egyptian Museum.

RENAISSANCE COLLECTIONS.

These valuable curiosities occupy the first floor of the wing of the old Louvre facing the Grands Magasine du Louvre. The entrance is by a staircase at the end of the Assyrian Museum.

There are eight rooms containing objets d'art of the Middle Ages, Renaissance, and modern times. A very valuable and interesting collection.

MARINE MUSEUM.

This museum, on the second floor, is well worth a visit. It is divided into two parts—naval models and ethnological curiosities brought home by French explorers. The staircase leading to it, and also to the modern gallery of French Paintings, is between the Collection of Drawings and the Renaissance Collections, above mentioned. The Planétaire, a working model of our planet system, attracts great attention.

In the Gardens facing the Seine are statues of Meissonier, Raffet, Boucher, and Velasquez.

LUXEMBOURG.

This fine palace stands in its own gardens in the centre of the Luxembourg quarter. The gardens are open daily, from daylight to dusk; the galleries, from 9 to 5 in summer, and 10 to 4 in winter, from Tuesday to Saturday inclusive; on Sundays and holidays from 10 to 4. Since 1880 the Luxembourg has been occupied by the Senate, and consequently the palace is not shown to the public.

Omnibuses, Courcelles, Panthéon, Clichy-Odéon, Montmartre-St. Jacques; Plaisance-Hôtel de Ville pass close to the gardens. Tramways, Gare de l'Est and Montrouge.

The Palace of the Luxembourg was designed in 1615 by Jacques de la Brosse, one of the ablest architects of his age, by order of Marie de Médicis, widow of Henri IV. The palace of to-day, notwithstanding the different restorations, is substantially the same

building. It is of French design, but in the Italian Renaissance style. The principal façade fronts north, and is nearly 300 feet wide. It consists of three pavilions, connected by galleries looking on a cour d'honneur. The chief restoration made was by Chalgrin in 1804. The south façade overlooking the gardens—formerly similar in style to the north façade—was restored by Gisors in 1831–44, by direction of Louis Philippe, care being taken to preserve the original style.

Previous to the Revolution the Luxembourg was occupied by the Count of Provence, afterwards Louis XVIII.

During the Convention it was used as a State prison, wherein were confined the Marquis de Noailles, Beauharnais, and his wife, afterwards Empress; also Camille Desmoulins, Danton, Robespierre, and the artist David.

In 1799 the Consulate sat here for a short time, and the palace was called Palais du Consulat.

The Senate first sat in the Luxembourg during the first Empire; it was then styled Palais du Senat. Under Louis Philippe the House of Peers met here. Under the Third Empire it was restored to the Senate, who sat in it until 1870.

On the recovery of Paris by the Government, after the Commune, both Houses of the Legislature met at Versailles for ten years; the Deputies then returned to the Palais Bourbon, and the Senateurs to the Luxembourg—the Prefect of the Seine, who had occupied it provisionally, removing to the south-west wing of the Louvre.

As the public are not allowed to visit the Senate, it will not be necessary to describe the interior. It will suffice to say that the apartments are elaborately decorated, and contain many fine paintings and sculptures executed during the eighteenth century.

PICTURE GALLERIES.

Open every day except Monday.

The sculptures and pictures in the Musée du Luxembourg consist entirely of the works of living artists or those recently dead. No picture is removed to the Louvre until ten years after the death of the artist.

The Luxembourg galleries receive additions yearly from works of young artists. The picture which gains the Prix du Salon at the annual exhibition is usually bought by the State.

The Salle Caillebotte is entirely devoted to the French Impressionist School, and contains examples by its chief exponents, Manet, Degas, Renoir, Sisley, etc.

In the Salle des École-Etrangères are works by G. F. Watts, Whistler, Sargent, Brangwyn, Marie Bashkirtseff, Gay, etc.

MINISTÈRE DES AFFAIRES ETRANGÈRES (FOREIGN OFFICE).

A fine modern Renaissance building, completed in 1845, from designs by Lacornée. Like all the public buildings, it was partly destroyed by the fires of the Commune in 1871, but has since been restored.

Its principal façade is on the Quai d'Orsay, facing the Champs Elysées. It is of mixed architecture, the lower part Doric, the upper Ionic. Above the windows of the first floor are thirteen white marble medallions, with the heraldic bearings of the principal European Powers.

The interior is handsomely fitted up, the principal salon, the SALLE DES AMBASSADEURS, where receptions are given, being decorated with great magnificence.

It was in this hall that the representatives of the Great Powers met in 1856, to settle the memorable Treaty of Paris, which put an end to the Crimean War.

The diplomatic archives and *chancellerie* are in this building.

The entrance to the offices is in the Rue d'Iéna, on the southern side.

LA MONNAIE (THE MINT).

Situated on the south side of the Seine on the Quai Conti, between the Pont Neuf and the Pont des Arts. The principal façade towards the river is 390 feet in length. The collections are open to the public on Tuesdays and Fridays, 12 to 3, the workshops and laboratories at the same hours, by written permission. Applications to be made in writing to M. le Directeur at the Hôtel des Monnaies.

The Hôtel des Monnaies was built 1768-75 from plans of Jacques Denis Antoine. It consists of a solid basement and two upper storeys, built for convenience rather than for effect. The entrance in the centre is surmounted by a colonnade of six Ionic pillars; the basement is pierced with five curved arcades. The entablature supports an attic decorated with six statues, representing Law, Prudence, Power, Commerce, Abundance, and Peace, by Le Comte, Pigalle, and Mouchy.

The rear façade is in the Rue Guenegaud. It is adorned with statues by Dupré and Caffieri, emblematic of Earth, Air, Fire, and Water.

The vestibule of the interior is supported by twenty-six Doric columns. There are eight courts on the ground floor. In the peristyle are busts of Henri II., Louis XIII., Louis XIV., and Louis XV.; also statues of Abundance and Good Faith.

The WORKSHOPS, to the left, are open on Tuesdays and Fridays, from 12 to 3.

The MUSEUM OF COINS is on the first floor. The staircase is worthy of attention.

In the ANTECHAMBER are painted on the panels the arms of the towns that have struck money under François I. and the two Napoleons.

In the first room to the left is a collection of postage stamps of all nationalities.

The GRANDE SALLE is handsomely decorated, and has twenty Ionic columns in stucco, supporting a gallery.

Above the entrance is a bust of Louis XVI., above the chimney-piece a bust of Louis XVIII.

The specimens are exhibited in glass cases. They contain a complete collection of French coins from the time of Charlemagne to the present day; also a collection of private tokens and foreign coins.

A glass case on the left contains models of anvils, punches, and moulds for stamping gold and silver coins.

On the other side are standard weights and measures; also appliances for the refining and analysis of metals, and for the manufacture of coins and medals.

The SALLE DES MODÈLES is devoted to models of furnaces and machinery used for the striking of coins.

The SALLE NAPOLÉON contains a bust of the great emperor, by Canova, a mask of his face modelled after death, his cabinet of coins, a bronze model of the Vendôme Column (which enables the visitor to study the reliefs to greater advantage than in the street), and other interesting objects.

The workshops on the ground floor include the SALLE DES MACHINES, or engine-room, SILVER FOUNDRY, ANNEALING FURNACES, COIN MANUFACTORY, and MINTING ROOM.

A sale office for coins is established near the Caisse de Change.

The Monnaie is capable of producing an aggregate value of £80,000 per day in coin. The machinery, constructed by M Thonnelier, is ingenious and interesting.

MORGUE.

The deadhouse of Paris is a perfectly plain stone building, erected at the upper end of the island of The Cité, exactly opposite the apse of Notre Dame. It was built in 1864 for the purpose of publicly exhibiting the bodies of unknown persons who have perished, either by drowning, assassination, or other violent death, within the jurisdiction of the Prefecture of Police.

It is open free from morning to night. On the screen which faces the entrance and on the walls are photographs of all the

corpses that have been exposed during the year, and a description in writing of all bodies which have not been reclaimed or identified.

OBSERVATOIRE.

This building, founded in 1672, is situated exactly south of the Palace of the Luxembourg, at the end of the Avenue de l'Observatoire, which is a continuation of the Luxembourg garden. The building, designed by Perrault, has four façades, and is divided by a meridian into two equal parts. The south façade is the line of latitude of the city of Paris. The copper dome, forty-two feet in diameter, revolves round its vertical axis. Permission to visit the Observatory may be obtained on application to the Directeur, but there is little to be seen which is of any interest except to scientific men.

OPÉRA.

This magnificent structure, standing in the Place of the same name, was designed by Garnier and commenced in 1861, but was not completed till 1874. It covers an area of 13,500 square yards, and cost over £1,500,000.

An idea of its immense proportions may be gained by walking round it. The site on which it stands was obtained by the destruction of between 400 and 500 houses. The land alone cost nearly £500,000, making the total cost £2,000,000.

The Opéra was designed, and in greater part constructed, during the palmy days of the Empire, but the Republic did not on that account neglect its completion. The work, suspended in 1870–71, was recommenced, and completed just in time to replace the Opéra of the Empire in the Rue Lepeletier, which was burned down by accident in 1873.

The new building was constructed regardless of expense, with the evident intention of endowing Paris with the finest theatre in the world.

Architecturally it far surpasses any other, although the Scala at Milan, and San Carlo at Naples, can seat larger audiences. The costly materials of which the building is composed, brought from every part of Europe, the eminence of the architect who designed it, and its splendid situation have combined to produce an edifice worthy of Paris. Exception must, however, be taken to the façade as wanting in majesty, its effect being dwarfed by the cupola of the auditorium and the portion devoted to the stage, which rises high above it. The side views of the building are less open to criticism.

The principal façade, approached by a broad flight of steps, is in three storeys.

GRAND STAIRCASE OF THE OPERA HOUSE.

Photo: X., Paris.

The basement is pierced by seven arcades which admit to a vast hall, whence there is access to every part of the house. The statues flanking the arcades are the Drama (Falguières), Song (Dubois and Vatrinelle), Idyllic Poetry (Aizelin), Cantata (Chapel). The group Music is by Guillaume, Lyric Poetry by Jouffrey, Lyric Drama by Perraud, and Dancing by Carpeaux. Above the statues are medallions of Bach, Pergolesi, Haydn, and Cimarosa.

The first storey is decorated with a Corinthian colonnade of

FROM THE ROOF OF THE OPERA HOUSE.

coloured marble with gilt capitals, which forms an open gallery. Above rises an attic ornamented with figures and foliage.

At the angles of the façade are groups in bronze gilt—Harmony and Poetry by Gumery, sculptured on the attic balustrade.

The pediment behind the cupola is decorated with two colossal groups of statuary: Pegasus (Lequesne) and Apollo, with gold lyre (Millet).

The state entrance is through a cylindrical pavilion at the west side. Season ticket holders enter through a corresponding entrance at the east side.

The grand vestibule is decorated with statues of Lulli, Rameau, Glück, and Handel.

The principal staircase is the most remarkable feature of the structure. It is decorated with full arched arcades, cut by the balconies of each tier. The vaulting is decorated with allegorical paintings by Pils.

The AVANT FOYER, or first crush room, is decorated with tiles by Salviati, after the cartoons of Curzon, representing classical subjects.

The GRAND FOYER, 180 yards long, is magnificently decorated. The ceiling (by Baudry) is in ten sections, representing the infancy and maturity of art. The plate-glass mirrors, splendid chandeliers, and elaborately designed and gorgeously coloured panelling form an *ensemble* unrivalled in any theatrical building.

The decorations of the auditorium are in red and gold. The ceiling, painted on copper by Lenepveu, and the central chandelier deserve special attention.

The green room is decorated with paintings by Boulanger.

Performances are given at the Opéra on Mondays, Wednesdays, and Fridays, and during the winter also on Saturdays.

Tickets may be obtained at the box office in the building at the corner abutting on the Rue Auber.

PALAIS DE JUSTICE.

An immense pile of buildings of mediæval appearance, standing on the Quai de l'Horloge, on the left bank of the Seine, between the Pont Neuf at the west end and the Pont St. Michel at the east end. Open daily, except on Sundays and fête days.

The Palais de Justice, as at present existing, has been in greater part built since 1871, when the older structure was almost entirely destroyed by the incendiary fires of the Commune. It serves the double purpose of

A palace and a prison,

and, in addition, encloses within its walls the Sainte Chapelle. The pile is quadrangular, with several large courts in the interior. The wing next the Seine on the north side is the Conciergerie, the prison where Marie Antoinette was confined previous to her execution. The law courts occupy the east and west wings and the centre. The police offices and the magistrates' courts, known as "Police Correctionnelle," occupy the south side of the island on which the palace stands.

The principal façade is on the east side, on the Boulevard du Palais. The building is approached by a fine open court, known as the Cour d'Honneur, which is screened from the boulevard by a massive iron grille with three large gateways, the centre one richly gilded. Within this court on the left is an archway, which leads to

the police courts and the Sainte Chapelle. The court is flanked on each side by arcades.

The entrance to the Palais is approached by a broad flight of stone steps. The façade, like all modern French buildings, is in the Renaissance style. The pediment is supported by four Doric columns, surmounted by symbolic statues, representing on one side Power and Plenty, by Berryer; on the other Justice and Prudence, by Lecomte.

At the top of the stairs is a long vestibule or corridor, fitted up with small robing rooms, where the counsel keep their professional caps and gowns. A number of these gentlemen in black will usually be found conferring with clients or with learned friends, and there is a constant movement to and fro.

Turning to the right, the end of the corridor leads to the SALLE DES PAS PERDUS, or waiting hall, which is intended for suitors and persons having business in the courts. The Salle is one of the largest waiting rooms in existence, being 226 feet long and 84 feet wide. It runs eastward as far as the boulevard, and has doors opening into the various courts. It was built in 1622 by Desbrosses. It is divided into two aisles, the stone arches standing on Doric pillars 24 feet high. On the right side is a monument erected by Louis XVIII. in 1821 to the memory of Malesherbes, the counsel who defended Louis XVI. (beheaded in 1794), with group in relief by Cortot. The statue of the distinguished advocate is by Bosio. On the sides of the monument are emblems of France and Fidelity.

The CONCIERGERIE, which is open to the public on Thursdays with permission (see p. 96), is still used as a prison. It contains almost all that is left of the historic buildings which have been the scene of such thrilling incidents, namely, the Tour de César, in which Cartouche and Damiens were imprisoned; the Tour d'Argent; the cells in which Marie Antoinette and Robespierre were imprisoned; and the Tour de l'Horloge. On the west wall, facing the boulevard, is the clock which gave its name to the quay and to the tower. It is the oldest timepiece in France, and was erected in the lantern of the old tower in the middle of the fourteenth century, and was regarded as one of the wonders of the age. Since then it has been twice restored, the last time in 1853, when the designs of Germain Pilon, who reconstructed it in the fifteenth century, were reproduced.

The public are admitted to the courts of law during the hearing of the cases.

The west façade of the palace, towards the Bois de Boulogne, has been reconstructed with consummate ability, from the designs of Viollet le Duc. The façade consists of a rich cornice, supported by

eight fluted columns and two corner pillars. Between the columns are six allegorical figures—Prudence and Truth, by Dumont; Punishment and Protection, by Jouffroy; and Violence and Justice, by Jaley.

The large building opposite the Palais de Justice is the Tribunal de Commerce, a modern building in the Renaissance style, designed by Bailly.

PALAIS DE LA LÉGION D'HONNEUR.

This not very remarkable building is situated on the Quai d'Orsay, on the south bank of the Seine, opposite the Jardin des Tuileries. The façade next the river has some peculiarities, there being no windows above the ground floor. The centre is occupied by a large circular room 40 feet in diameter. On the south side, in the Rue de Lille, is the principal façade, which is approached through an Ionic archway and a court with Ionic arcades.

The vicissitudes which this building underwent were rather remarkable. It was designed by Rousseau in 1786 for Prince Salm Kryburg, and when the Prince was executed as an aristocrat, six years later, it became a residence of Madame de Stael, whose salons were frequented by all the most distinguished men of the time. Becoming the property of the Government, it was put up as the prize in a lottery, and won by a barber. The fortunate winner sold it to an adventurer styling himself the Marquis de Beauregard, who lived there in style until he was condemned to the galleys for forgery.

In 1802 the State again took possession of the palace, and Napoleon I. assigned it to the Chancellor of the newly created Order of Merit of the Légion d'Honneur.

The building was partly destroyed by fire in 1871, and was restored at a cost of nearly £30,000.

PALAIS ROYAL.

This well-known historic building faces the Louvre. Its principal façade is in the Rue St. Honoré, which passes through the Place du Palais Royal, the most central of the omnibus correspondances in Paris. The Palais Royal proper—that is, the State building facing the Place—is now occupied by the Conseil d'Etat, or Council of State. This body, previous to 1871, met in the Palais du Conseil d'État, whose ruins are now replaced by the new terminus of the Orléans Railway.

The structure was erected in 1629-34 by the great Cardinal Richelieu, for his residence, and was called the Palais Cardinal. It at first occupied only the site of two private houses, Hôtels Rambouillet and De Mercœur, but the palace was enlarged, and the

garden was afterwards added. The Cardinal built in the right wing a theatre, which still exists, viz. the Théâtre Français, and enriched the interior of the palace with the most sumptuous decorations that money could procure or art devise. At his death Richelieu bequeathed his palace to the King, Louis XIII., at whose decease, two years later, his widow, Anne of Austria, occupied it, with her two sons. Thenceforth the name of the palace was changed to its present designation.

Louis XIV. on his accession to the throne did not care for the palace in which his youth had been spent; he accordingly made it over to Henrietta Maria, the widow of Charles I. of England, who inhabited it till 1661. After the marriage of her daughter to Philippe, Duke of Orleans, the king's brother, Louis XIV., gave it to the bridegroom. The Duchess, however, for some reason declined to live in the Court apartments, and occupied a suite of rooms apart. Her son Philippe was the next occupant. During the long minority of Louis XV. he was in his capacity of regent the virtual ruler of France, and the palace was a quasi-royal residence. The regent enriched and beautified it, but the wild scenes of debauchery which disgraced it during his residence made the Court of France a byword throughout Europe, even in an age not over fastidious.

The palace, on the death of the regent, remained in the hands of the Orléans family, and was occupied fifty years later by Philippe Égalité, whose perfidy towards Louis XVI. did not save his head. He was as wild as his grandfather, and perhaps more extravagant. Having dissipated his patrimony, he conceived the idea of surrounding the garden with houses and letting them for shops. From his tenants he derived a considerable revenue. The gardens and corridors at once became a place of popular resort; cafés and playhouses were opened in various parts, and were frequented by a large number of turbulent or questionable characters.

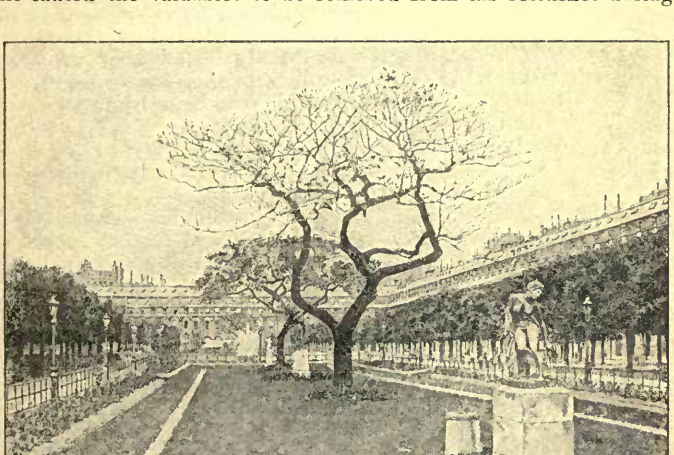
It was in the Café Corazza that Camille Desmoulins organised the plan for destroying the Bastille, and adopted the green ribbon of the Revolution.

During the Directory the palace was called after its last tenant, Égalité, but when, in 1801, the Tribunate was formed, the title was again changed to Palais du Tribunat.

In 1815 the Orléans family resumed possession of their property and held it till 1830.

On the outbreak of the Revolution of 1848 the populace assailed the palace and wrecked the royal apartments, throwing the furniture and valuables out of the windows into the street. No less than twenty-five tons weight of broken china and glass was afterwards sold by auction.

The building was thenceforward styled the Palais National, but Napoleon III., on restoring the Empire, reverted to the original title, and made over the palace to his cousin, Jérôme Napoleon. The son of the latter succeeded to it on the death of his father, and inhabited it up to 1871. Profiting by the experience of his ancestors, he caused the valuables to be removed from his residence during



THE GARDENS OF THE PALAIS ROYAL.

the siege, and they thus fortunately escaped destruction when the Communists set the palace on fire.

Since 1871 the Government has again taken possession, but the palace, being used by the Conseil d'État, is not shown to the public.

The arcades and gardens, which remain almost unchanged since the eighteenth century, are the parts most interesting to tourists. They may be entered either at the north end or by the Péristyle de Joinville, under the palace proper, and there is a constant stream of life flowing through the arcades both by day and night.

The garden is chiefly used as a playground for the shopboys in the neighbourhood during their dinner hour, and for the children of various schools in the neighbourhood.

In the afternoon it is thronged by *bonnes*, in their quaint and pretty costumes. There are convenient benches for loungers at intervals under the trees, and some hundreds of chairs, which are let at two sous each.

A good military band performs in the garden three or four afternoons a week in the summer.

A time gun, fired by a burning glass, goes off at noon at the south end of the garden on fine days.

The shops in the arcades are mostly occupied by wholesale jewellers, and some of them offer for sale very fine diamonds and precious stones, but the greater number deal in imitation jewellery. Most of the articles are marked in plain figures.

The north end of the garden is occupied by the Café de la Rotonde, a once celebrated lounge, which is the only establishment allowed to place chairs in the garden.

Most of the restaurants are *à prix fixe*. Those which supply meals *à la carte* are usually very expensive, and tourists should be cautious how they order a repast in them, or they will meet with unpleasant surprises.

For PALAIS DU SENAT see LUXEMBOURG on p. 122.

PARC MONCEAU.

This small but well-kept and beautiful public garden is situated on the west side of the Boulevard Malesherbes. It may be reached by tramways from the west side of the Madeleine, at the foot of the Boulevard Malesherbes; also by omnibus, Panthéon and Courcelles, which has a station on the Boulevard St. Germain; or by tramway from the Arc de Triomphe (Étoile and La Villette). The pleasantest route for pedestrians from the centre of Paris is up the Boulevard Haussmann, turning to the right up the Avenue de Messine, after passing the church of St. Augustin.

The Parc Monceau is one of the most charming resorts of Paris, and should on no account be lost sight of. To see it at its best the tourist should rise at six o'clock on a summer morning. The brilliant verdure, variegated foliage, luxuriant floral decoration, and wonderful freshness of the park can scarcely be realised by any one accustomed to the sober colours of an English landscape. It is impossible for the early student to find a more delightful resort. Seated under a spreading chestnut tree, book in hand, breathing the fresh morning air in the midst of the most perfect tranquillity, only disturbed by the calling of water-fowl, the flapping wings of the wild pigeon—wild no longer, or by the importunities of legions of friendly sparrows, and surrounded by a wealth of varied colour that must be seen to be realised, he will certainly not regret the sacrifice of an hour or two of sleep.

The park is pleasant at every hour of the day, but in the afternoon the inevitable crowd of *bonnes* and babies somewhat detracts from its quiet beauty.

PORTE ST. DENIS.

This triumphal arch, which probably suggested to Napoleon I. the idea of the Arc de Triomphe, was designed by Blondel, and erected by the Ville de Paris to commemorate the victories of Louis XIV. in Holland and on the Rhine. It is situated on the great boulevards at the north end of the Rue St. Denis, and south end of the Rue Faubourg St. Denis, and may be reached by omnibus (Madeleine and Bastille).

The Porte St. Denis consists of a single archway, 50 feet high and 26 feet wide. The total height of the structure is 81 feet, its width 82 feet, and its thickness 16 feet. It is built of solid unadorned stone, except at the sides, where are placed two obelisks covered with military trophies in relief. The figures at the base, executed by the brothers Anguier, represent, on the right, Batavia, with dead lion; on the left a river god, to represent the Rhine.

The bas-relief above the arch represents the passage of the Rhine by Louis XIV. in 1652; it is surmounted by the Latin inscription *Ludovico Magno*.

The reliefs on the north side represent the taking of Maestricht.

The Communists erected a barricade at this spot in 1871, and also established sharpshooters in the structure itself, and a sanguinary conflict took place before the position was carried. The marks of bullets aimed at the loopholes on the staircase are still to be seen.

In the Revolutions of 1830 and 1848 there were severe engagements on this spot.

PORTE ST. MARTIN.

The Porte St. Martin, on the Boulevard of the same name, near the Place de la République, may be reached by omnibus (Madeleine and Bastille).

The arch was designed by Bellet, 1674, in honour of the *Grand Monarque*, Louis XIV. The proportions are not imposing, its total height being only 57 feet, its breadth the same, and its thickness 14 feet. It is built of stone modelled and worked with the chisel, and is pierced by one large centre arch and two smaller side archways.

The reliefs on the south side towards the river are by Dujardin and Marty. They represent the capture of Besançon and the Triple Alliance. Those on the north side represent the taking of Limbourg and the defeat of the German army; they are by Le Hongre and the elder Legros.

It was through this arch that the Allied Armies entered the city in 1814, and marched along the great boulevards to the Place de la Concorde.

The Porte St. Martin was defended by the Communists against the Government in 1871, but their barricade was stormed, with

PORTE ST. MARTIN.
Photo: X., Paris.

much loss of life. In the neighbourhood were perpetrated some of the worst outrages of the Commune.

RÉPUBLIQUE (PLACE DE LA).

Omnibus—Madeline-Bastille, etc.

"The Place" was called under the Empire the Place du Château d'Eau, and retained its title until 1879, when the designation was changed to that which it bears at present. In the same year the Municipal Council determined to adorn the Place with an

emblematic statue which should surpass in grandeur and proportion all the trophies erected under previous monarchies. A large sum of money was accordingly offered as a prize for the best design, and the principal sculptors of France were invited to send in models in miniature. About twenty of the best designs were selected for final adjudication, and the prize was ultimately awarded to Maurice, whose design has since been carried out. The statue was inaugurated on the 14th July, 1883. It consists of a colossal figure of Liberty in bronze crowned with laurel and bearing a laurel branch in the right hand. The figure is graceful and majestic, and in size well proportioned to its pedestal. The latter is of white stone and circular in form, and is adorned with the escutcheon of the city of Paris in relief. Seated on the pedestal are two emblematic female figures of large size; that to the right bears in her hand a torch, the companion figure on the left a tricolor. In front of the monument is an immense lion in bronze in a standing position, and beside it an electoral urn inscribed "Suffrage Universel." The base of the pedestal is decorated with twelve panels cast in bronze in high relief, representing scenes in the various revolutions.

Immediately beneath the arms of the city of Paris is the dedication—*A la gloire de la République Française, Paris,* 1879. *Vote du Conseil Municipal,* 18e. *Mars.*

SORBONNE.

This ancient institution is situated between the Musée de Cluny and the Panthéon, to the east of the Boulevard St. Michel.

The original building, founded under Louis V. in 1253, by Robert de Sorbon, was rebuilt in 1629 by Lemercier. Originally a kind of clergy-house for teachers at the University, and for poor students, the Sorbonne quickly became the chief institution of scholastic theology, which promulgated its opinions in such an *ex cathedra* manner that it not infrequently opposed the spiritual authority of the Pope. Its influence upon the Catholic Church has been for many centuries paramount. The teaching of the Sorbonne was hostile to the Reformation, and had much to do with the persecution of the Huguenots. In the same way it has always been opposed to the Jesuits, while on the other hand it rejected the Papal Bull launched in 1713 against the Jansenists.

The school of the Sorbonne, like all other religious institutions, was obnoxious to the despots of the Revolution, and suffered the fate which has always befallen the priests when the French population have obtained power. When, however, Napoleon I. founded a University of Paris in 1808, he incorporated the chair of theology in the system of education of France.

Theological and other lectures are delivered here at stated intervals, and are well attended. The lecture room will seat 1,500 persons.

The library of 80,000 volumes is open daily, except on Sundays and fête days, from 10 to 3, and from 7 to 10 p.m.

TRIOMPHE DE LA RÉPUBLIQUE.

A magnificent group by Dalou in the Place de la Nation, the inauguration of which by President Loubet on the 19th of November, 1899, was made the occasion of a great patriotic demonstration.

TROCADÉRO.

The Palace of the Trocadéro, a memorial of the great Exhibition of 1878, is a magnificent and unique construction in white stone, occupying the plateau of the Place du Trocadéro, a fine park on the north bank of the Seine facing the Champs de Mars. This park was utilised both in 1867 and in 1878 for the purpose of the Exhibition; but on the latter occasion the Republican Government resolved to erect a monument that should be a permanent record of its greatness. Accordingly the designs of Davioud and Bourdais were adopted, and carried out without regard to cost.

The palace consists of an enormous Byzantine building, surmounted by a lofty dome, and flanked by two fine towers 230 feet high. On either side are colonnades, forming with the palace half an oval, terminating at each end in a handsome Moorish pavilion.

The centre palace consists of a vast and gorgeously decorated festival hall, which will seat 6,000 persons. The organ is the finest in Paris next to that of Notre Dame. The dome is the largest in the world, as may be seen from a comparison with other buildings. Its diameter is 173 feet, while that of St. Paul's, London, is only 108 feet, and that of St. Peter's at Rome 138 feet.

The apex of the dome is crowned by a colossal statue, in bronze gilt, by Mercier, representing Fame. Huge hydraulic lifts convey the public to the top of the towers, whence a magnificent view can be obtained, their elevated position raising the visitor far above the level of even the dome of the Panthéon.

Free lectures are given on Sunday afternoons in the large hall, also concerts in the concert room. The proceeds of the latter are generally devoted to some charity.

The total cost of the Trocadéro Palace exceeded £500,000.

The buildings of the Trocadéro Palace are admirably adapted for a *fête de nuit*. When brilliantly illuminated it is impossible to conceive anything finer or more effective.

The Palace contains three important museums, viz. Sculpture Comparée and Musée Gambodgien; every day (except Monday) 11 to 4 (summer 5); and the Ethnographical, Sundays, Tuesdays, and Thursdays from 12 to 4 (summer 5).

Part IV.

HOW TO SEE PARIS.

I.—THINGS THE VISITOR SHOULD KNOW.

ARRIVAL.—Registered luggage is all examined in Paris, the hand baggage having all been inspected on landing. As there is a wait of at least ten minutes before the Custom House (*Douane*) doors are opened, it is as well during this time to engage a cab (*voiture*), asking the driver (*cocher*) for his number (*numéro*). Family omnibuses are also in attendance. It is better to let the people where the visitor alights settle with the cabman. To give him the address in writing would also save probable trouble and annoyance.

On quitting the station passengers may again be requested to open their bags by the Paris Octroi (*see* p. 172) officials. Spirits, wine, beer, poultry, meat, etc., etc., all pay municipal duty. As a rule the London train people are rarely searched.

The porters expect a *pourboire* of 50 centimes for a heavy bag or box, and more if there are two or three.

CABS.—Cabs for hire are stationed, as in London, in all parts of Paris. The greater part of them belong to three large companies, the Générale, the Urbaine, and the Camille.

Usage has fixed the fares as follows, including *pourboire* (anything above will bring extra *remercîments*, anything below impoliteness and probably abuse):—

Single journey, 1 fr. 75 c. in the day.
By the hour, 2 fr. 50 c. each hour.

To the above must be added 1 fr. if the cab has taken you into the Bois or outside the fortifications.

After midnight the regulation fares are higher, but experience proves that it is better to come to terms with the driver (*cocher*) before starting.

There are many "automobiles" on the ranks, but for the moment their prices are exorbitant.

CAFÉS.—The cafés of Paris are the outcome of one of the peculiarities in the French character, and being essentially a national institution abound and flourish. With the majority of Frenchmen, *déjeûner*, or midday lunch, is among the most important events

of the day. Unlike the English, who generally tear themselves away from their affairs in order to eat what is necessary to satisfy hunger, the French leave business at a fixed time, to partake in leisurely fashion of a heavy repast, followed by coffee and liqueur, and a repose of an hour for digestion. It is here that the cafés come into play. All the principal establishments are well supplied with newspapers, dominoes, draughts, and other games, and a large number of them contain billiard tables. The French meet after *déjeûner* day after day, and year after year, in their favourite café, arriving and leaving with unvarying punctuality. Later in the day it is the custom to take a glass of absinthe, vermouth, or other tonic, as a preparative for dinner, and after dinner coffee is again in request; so that the cafés are well patronised at all hours between 1 p.m. and 7 p.m., and again from 8 p.m. to midnight.

The finest establishments in Paris are to be found on the boulevards, between the Madeleine and the Rue Montmartre.

A small cup of black coffee, with or without brandy (40 c. to 75 c.), is called a "petit noir." A glass of coffee, either black or with milk, is known as a "mazagran" (40 c. to 50 c.). In the smaller houses brandy is often supplied without extra charge; but only one portion (marked on the carafon, like the measurements on a chemist's dispensing glass) should be taken.

In the summer most of the cafés supply ices (50 c. to 1 fr.), and iced water, called "eau frappée." They also furnish fruit syrups, to be drunk with water. Among the latter, *groseille* (red currant), *cassis* (black currant), and *grenadine* (made from pomegranate) are pleasant drinks with soda-water (*eau de seltz*). Liqueurs—such as Curaçoa, Chartreuse, Bénédictine, as well as absinthe, vermouth, or Malaga—can also be had.

Lunch or supper may be ordered in the larger cafés, such as the Café de la Paix, Café Américain, Pousset, etc.; but the charges are generally high.

EMBASSIES.—Great Britain: Embassy, 39, Rue du Faubourg St. Honoré; Consulate, 7, Rue d'Aguesseau (10—3). United States: Embassy, 18, Avenue Kléber; Consulate, 36, Avenue de l'Opéra (10—3).

For all other Embassies and French Ministerial Offices, and hours, consult the Paris Directory, BOTTIN, which is found at all cafés and hotels.

FOREIGNERS.—All foreigners following a trade or profession in France must register themselves. In Paris this formality must be personally gone through at the Prefecture of Police within fifteen days of arrival. The cost is 2 fr. 60 c. A passport greatly facilitates matters. Heavy penalties are incurred by non-compliance with this law.

HOTELS.—There are between 8,000 and 9,000 hotels in Paris, embracing every variety of accommodation, from the palatial splendour of the Palace Hôtel and the Grand, to the most poverty-stricken lodgings. It is advisable to take only the early breakfast in the hotel, and to lunch and dine outside in a restaurant, in order to see as much of French life as possible.

The usual custom in Paris is to have an early breakfast of tea or coffee, with rolls and butter; at noon, *déjeûner* or lunch; and dinner at 6.30.

The highest priced hotels in Paris are those in the Place Vendôme, Rue de la Paix, Avenue de l'Opéra, and the Rue Rivoli. These establishments are quiet and comfortable, and well suited to rich families. The hotels on the great boulevards and in the Opéra quarter are adapted to those who wish to see Paris life. Those in the smaller thoroughfares are generally cheaper and less pretentious.

The largest Paris hotels are the Grand Hôtel, Continental, Hôtel du Louvre, Palace Hôtel (Champs Élysées), the Terminus (Gare St. Lazare), and the Moderne. Each of them contains an immense number of rooms, and every possible convenience; among others, large gilded salons, much used for wedding parties, balls, and concerts. There is consequently a continual movement, and the visitor has plenty to amuse him at all times, if he elects to remain indoors. The *cuisine* in all of these hotels is excellent, but the charges are high.

In the neighbourhood of the Rue St. Honoré are a number of good hotels, specially frequented by English visitors.

Travellers should always carry their own soap. In French hotels this luxury, like the sheet of paper supplied by the waiter to David Copperfield, is "dear, on account of the duty."

Articles of value should always be deposited with the landlord or sent to a banker. A receipt should be taken.

The charge of 1 fr. to 1 fr. 50 c. per day which figures in the bill is for the attendance connected with the bedroom. The waiter and porter expect one or two francs, according to the length of the traveller's stay. Special attention should be paid for in addition. (See *Pourboires*, p. 143).

Travellers should always lock the door of their bedroom, and leave the key with the concierge.

INTERPRETERS.—Visitors requiring the services of an interpreter had better apply to one of the well-known agencies. The usual charge per day is 10 fr., or 6 fr. for half a day; but during the summer interpreters will not always accept an engagement except for the whole day. Never, *under any circumstances*, accept the services offered by so-called guides in the streets or on the

boulevards. Hundreds of strangers are yearly victimised by these men, though it is only now and then that a flagrant case comes before the police courts.

MONEY.—The decimal system of France is very simple. The unit of value is one franc, which is divided into 100 parts called centimes. A French penny is ten centimes; a sou, or halfpenny, five centimes. There are French notes in circulation for 1,000 fr., 500 fr., 100 fr., and 50 fr.; gold pieces for 20 fr. and 10 fr.; and silver for 50 c., 1 fr., 2 fr., and 5 fr. All English money is nominally worth one-fourth more in francs. Thus a shilling is worth one franc and a quarter (1 fr., 25 c.); five shillings, 6 fr., 25 c.; ten shillings, 12 fr., 50 c.; and so on.

The decimal system is, indeed, simplicity itself; but Englishmen will find the foreign money very difficult to manage on account of the many obsolete coins about, which are passed on to the unsuspecting, and on account also of Belgian, Swiss, Greek, and some Italian silver coins being also current. It really requires much experience to know what and what not to accept, and even then the sharpest are sometimes caught and have worthless coins passed on them.

NEWSPAPERS.—There are two daily papers in the English language printed in Paris—the *Daily Messenger* (late *Galignani's Messenger*), established nearly half a century, price 10 c., and the *New York Herald*, the American paper, 15 c. Nearly all the London papers can be bought on the boulevards at about 7 p.m. The old-established *American Register*, published weekly, is a very popular paper with Americans.

OMNIBUSES AND TRAMWAYS.—For convenience these two services are included under one heading. The omnibus and tramway system of Paris is admirably arranged and worked, though the vehicles are slow as compared with those of London. All these conveyances are worked by one company.

The starting-points of the different lines are usually near the barrier; the lines cross at various points in the city. The fares are uniform throughout—viz. 15 c. outside, or 30 c. inside, for any ride, long or short.

Passengers paying 30 c. have the right to change omnibuses at any bureau where the first omnibus stops, and to travel in the second free of charge. At each bureau rotation numbers are issued which secure you a seat in your proper order. For instance, if you wish to take the Bastille omnibus, you say "Bastille" to the employee, and he immediately hands you a number. On the arrival of the 'bus you take your seat when your number is called.

The conductor collects the fares directly the passengers are seated. Those who wish to change their omnibus at one of the

"corresponding" stations ask for "*correspondance*," and the conductor hands them a ticket at once. On descending at the "corresponding" bureau, the passenger enters the office, and asks for a *numéro* as before, stating the name of the omnibus he wishes to take. On entering the second conveyance he hands to the conductor, with his number, the *correspondance* given him on the first omnibus. The tickets and *correspondances* are carefully checked at each station.

It is not easy to stop an omnibus or tramcar in the street. The best mode of attracting the driver's attention is to make a loud hissing noise. This applies equally to cabs. In no case is it permitted to mount an omnibus within 100 yards of its arrival at a station. In all other cases pedestrians may jump on and take their places, provided there is room. A board marked *complet* is exhibited at the back of the vehicle when all the seats are full.

POURBOIRES. — Under this expressive title are included gratuities of all descriptions. From the great railway companies, who do not scruple to inform the public that their porters depend for their subsistence on the liberality of the passengers, to the charbonnier who delivers half a hundredweight of coals, fees, or *pourboires*, are the rule everywhere. The artist who cuts your hair expects 25 c. beyond his employer's charge; the waiter who hands you a glass of beer expects 10 c.; the waiter who serves you at a restaurant, 15 c. to 25 c.; the messenger who brings a telegram lingers in the hope of a gratuity; the railway carman who delivers the smallest parcel asks for one. The thing is universal, and the visitor must only resign himself to the inevitable, and add one or two francs per day to his budget for *pourboires*.

In hotels the fees to servants should be given on about the same scale as in England. A simple plan of distributing gratuities is to ask the secretary or book-keeper how much it is customary to give, and leave the amount in his hands. Should any of the servants have performed extra services, a franc or two in addition should be given personally.

RESTAURANTS.—There is no city in Europe where the art of cookery is carried to such perfection as in Paris, and no city where it is possible to obtain as cheap a meal. It is not an uncommon thing for a party of four or five to sit down in one of the first-class restaurants and run up a bill of from fifteen to twenty pounds; on the other hand, there are places in the Quartier Latin where the invariable price of each dish is three sous. Between these extremes the visitor has an almost unlimited selection of restaurants, some dear and good, others dear and bad, a few cheap and good, and many cheap and bad.

Restaurants are of three clases. At the head is the *restaurant*

à la carte. Next to the *restaurant à la carte* is the *bouillon* (Duval, etc.), a cheap and popular place of resort conducted on the same principle—that is, each article charged separately. The third description is the *restaurant à prix fixe*—that is to say, an establishment where the repast, including wine, is supplied for a fixed sum.

The first-class *restaurants* are situated principally on the great boulevards or in their immediate neighbourhood. There are also several in and near the Avenue de l'Opéra. In the neighbourhood of the various railway stations there are one or two high-class *restaurants.* Establishments of the second class abound in all parts of the city, as do *bouillons.* The *restaurants à prix fixe* are also very numerous. There are usually houses of this class in the principal passages, and quite a number in the arcades of the Palais Royal.

In the better class of *restaurants à la carte* the dishes served are more than enough for one person. Two portions will suffice for three persons, and when the repast ordered consists of many dishes two portions often suffice for four persons; it is a waste of money to dine alone at one of these establishments. In the *bouillons* the portions are much smaller. The price of each article is usually specified on the card in houses of the latter kind, and bread, serviette, etc., are charged for separately. In the restaurants bread and serviettes are included in the list.

In the *restaurants à prix fixe* the number of dishes allowed is specified on the bill of fare. The *déjeûner* generally consists of *hors d'œuvre* (radishes, sardines, or slice of sausage), one portion of fish or meat, one of vegetable, and a dessert of fruit, cheese, or preserves. Choice may be made from any of the dishes on the bill of fare. Anything not on the *menu,* or beyond the regulation number of portions, is an extra. Half a bottle of *vin ordinaire* is usually supplied with lunch or dinner. Some of the higher priced restaurants allow a bottle of *vin ordinaire* or half a bottle of better wine.

A special feature in the restaurants of Paris is the provision made for private *déjeûners,* dinners, and suppers. Many of the larger establishments devote their first floors to this branch of business. The inscription *salons et cabinets* means that there are small private rooms on the first floor for parties of ten or twelve persons, and also smaller rooms, strictly private, for two or three persons. The charges in the *salons* and *cabinets* are much higher than those on the ground floor. The incautious visitors who trusts himself into these regions will meet with unpleasant surprises. He will generally find on the table, to start with, a dish of prawns or some such luxury. If he touches one, the whole dish will be charged

in the bill, perhaps four or five francs. In the same way a dish of fruit will be placed before him after his meal. If he eats an apple or a few grapes, the whole dish will be charged. The most expensive delicacies are always offered to the guest, and the least expensive are always dear.

II.—HOW TO DIVIDE UP ONE'S TIME.

A good preliminary idea of Paris will have been obtained from the trips indicated on pp. 28 and 34. The leisurely visitor will be able to see all the "sights" just as the spirit moves him. He will find full descriptions of all of them in the "Sights of Paris" (Part III.). But for those who have to content themselves with a brief stay, and who like some sort of plan to follow so as to make the most of their time, we may give a diary for a week. Except Sunday and Monday, the order of the days need not be observed, and naturally any of the sights can be omitted at will. There are three sights no one should miss—viz. the Louvre, the Ste. Chapelle, and Napoleon's Tomb.

SUNDAY.—By foot (Place de la Concorde, Champs Élysées, Av. Montaigne, Pont de l'Alma, banks of the Seine), or 'bus, or tram (Louvre), or boat (Louvre) to the Eiffel Tower (half-price day); inspect the Exhibition grounds and gardens, lunch (there are many restaurants in the neighbourhood); then to Napoleon's Tomb, Artillery Museum, back to Trocadéro (facing Eiffel Tower) for Ethnographical Museum, Sculpture, etc., and Gardens.

MONDAY.—Eglise du Sacré Cœur (foot or 'bus to Boulevard Rochechouart, up the Rue de Steinkerque, and mount steps), magnificent view of Paris; visit church (free), entrance Rue de la Barre, crypt (25 c.), dome, the scaffolding (50 c.), and the giant bell Savoyarde (50 c.). Descend the Rue Steinkerque and the Rue Dunkerque (almost opposite), to the Rue St. Vincent de Paul. Visit church; go down the Rue Lafayette. Immediately on the left is the Rue Chabrol, where M. Guérin and his companions, in No. 51, were ridiculously besieged and allowed to defy law and government. Take the Rue Châteaudun, and visit the Church of Notre Dame de Lorette, one of the richest of the churches of Paris. Lunch on the Boulevards. then boat from Louvre to Sèvres (20 c.), visit Porcelain Factory near the bridge. Afterwards on foot to St. Cloud; visit park; and (1) cross bridge, and through Bois de Boulogne on foot to La Muette, and tram to Opéra; or (2) electric tram from St. Cloud round the wood to Porte Maillot; or (3) tram to Louvre.

TUESDAY.—St. Etienne du Mont, Panthéon, go down Boulevard St. Michel to the Sorbonne and to the Cluny Museum. Lunch in neighbourhood. Then visit the Ste. Chapelle (entrance in small court with sentries, to the left of the Palais de Justice), Palais de Justice (enter from the Ste. Chapelle, ask guardian), Conciergerie, Notre Dame (treasures, 50 c.; towers and belfry, 40 c.), Morgue, 'bus which passes (Batiguolles; Jardin des Plantes) to Boulevards.

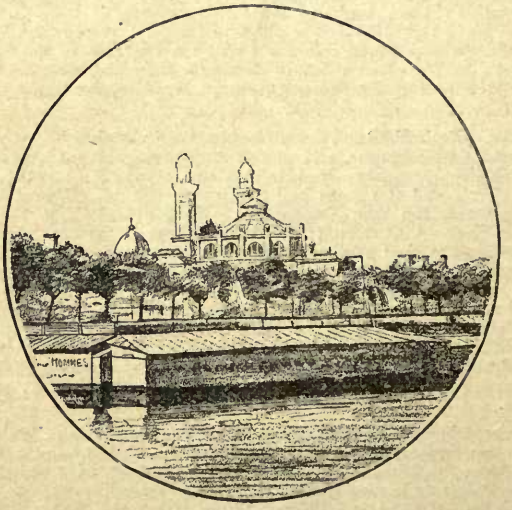
WEDNESDAY. — Palais Royal, Louvre, paintings, sculpture, antiques, marine, etc. Lunch. St. Germain des Prés, St. Sulpice, Musée du Luxembourg, Jardin du Luxembourg, The Senate; 'bus (Clichy-Odéon) for Boulevards.

THURSDAY.—Hôtel de Ville, Les Halles, St. Eustache, Banque de France, Bourse. Lunch. La Trinité, Chapelle Expiatoire, St. Augustin, Madeleine, Chambre des Députés, St. Clotilde, St. Thomas d'Aquin.

FRIDAY.—Versailles (train from Gare St. Lazare or tram from Louvre). Visit Museum, Parc, Trianons, Musée des Voitures; train 6 p.m. back to Paris, or by tram.

SATURDAY.—To St. Denis, visit Tombs of the Kings (tram from Madeleine). Lunch. Père Lachaise (tram St. Augustin—Cours de Vincennes). After visiting cemetery, take same tram to Cours de Vincennes; visit Bois; then return by tram (Louvre-Vincennes).

INTERESTING RIDES.—Two hours cab in the Bois in the afternoon and back to hotel, one to four persons, cost 6 fr. Omnibuses: Hôtel de Ville-Porte Maillot, Passy-Bourse. Trams: Rue Taitbout—La Muette, St. Augustin—Cours de Vincennes, Étoile (Arc de Triomphe)—St. Germain, St. Germain des Près—Clamart; Porte Maillot, round the wood to St. Cloud.



THE TROCADÉRO; A DISTANT VIEW.

Part V.

SUBURBS OF PARIS.

THE suburbs of Paris, outside the fortifications, are not equal in beauty to those of London. The valley of the Seine, which encircles fully one-third of the city on the west, north-west, and south-west, is beautifully wooded, and there are on its banks a number of small towns and villages, all of which will offer some attraction to the artist. The scenery, however, is stiff and tame compared with that of the Thames. The circle immediately outside the fortifications is a barren waste, with the exception of the east end, where the Park of Vincennes offers great attractions; and on the west side, where the Bois de Boulogne is close to the Barrière. Beyond this waste is an immense number of small villages of the ordinary French type, none of which need be described. It will be sufficient here to mention some of those most frequented by visitors—Asnières, Boulogne-sur-Seine, Charenton, Chatou, Clamart, Meudon—and devote more space to places having historical interest beside their natural beauties.

CHANTILLY (Train Gare du Nord).—Contains a population of nearly 5,000, and is celebrated in connection with the Condés. On leaving the station the town and racecourse are to the left; on the right are the celebrated stables of the Condés, built in the eighteenth century. A little farther on is the Château, consisting of three parts, viz. Petit Château (sixteenth century), Château d'Enghien (eighteenth century), and Grand Château (1880), which, with its superb collections and artistic decorations, has been left by the Duc d'Aumale, heir to the Condés, to the Institute of France in trust for the nation. No one who has the time should miss this exhibition. Open to the public Sundays and Thursdays from 1 to 5.

COMPIÈGNE.—The Palace and Forest of Compiègne and Château de Pierrefonds are well worthy of a visit, and can be seen in a single day's excursion. The town of Compiègne is situated about fifty-two miles from Paris, in a north-easterly direction, on the main line of the Nord du France Railway as far as Creil, and thence on a branch line. Ordinary trains make the journey in three hours, express trains in half that time. Return tickets, 15 fr. 50 c., 11 fr. 65 c., and 9 fr. 60 c. It should be borne in mind that on this line of railway that only first- and second-class passengers can travel by the express trains. The route passes St. Denis (p. 154), Chantilly, and Creil

after which the railway skirts the banks of the Oise, and passes Pont St. Maxence and Verberie. two pretty little towns.

Compiègne, built on the banks of the Oise, contains a population of 13,000. It is a town of some importance from its historical associations, having been the favourite country seat of the monarchs of the houses of Valois and Bourbon. It was at Compiègne that Joan of Arc was taken prisoner by the Burgundians.

The Hôtel de Ville is a fine sixteenth century edifice, partly rebuilt during the present century. It has a small gallery of paintings and drawings on the ground floor, and a collection of sculptures and antiquities, including weapons, cameos, pottery, glass, and enamels.

The Church of St. Jacques is an Early Gothic building, with Renaissance dome and *bénitier* of the twelfth century. The Church of St. Antoine contains a handsome choir of the sixteenth century. There is also an English church, erected in 1869.

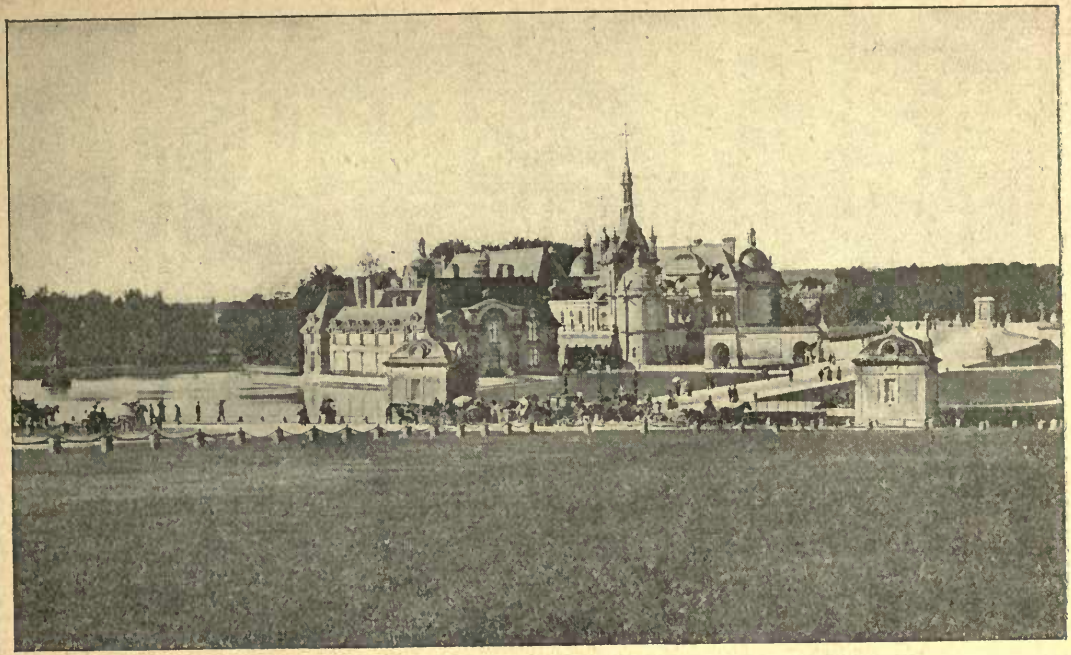
The Château, which dates from the period of Louis XV., has a double colonnade, 150 feet in length, in front of the façade next to the town. The principal façade overlooks the park, and the terrace commands a fine view of the forest. The Palace, which is shown on Tuesdays, Thursdays, Saturdays, and Sundays, contains on the ground floor a museum of antiquities from Cambodia. These comprise chiefly sculptures and inscriptions brought from the temples and buildings of the Kymers, a people professing the Buddhist religion and now almost extinct. Statues and carvings of their goddess form a considerable part of the curiosities of the museum.

The State Apartments on the first floor are also converted into a museum.

The Chapel contains a Holy Family, attributed to Leonardo da Vinci, and a painting by Paul Veronese.

The forest may be seen during the journey by road to Pierrefonds. Carriages may be hired for 10 fr. to 12 fr. Omnibuses leave the station at half-past 10 a.m. and half-past 3 p.m., fares 2 fr. and 1 fr. 75 c. The Château de Pierrefonds is one of the most remarkable mediæval strongholds of France. Constructed in 1390 by Louis, Duke of Orléans, brother of Charles VI., it sustained four sieges at different times, but was laid in ruins in 1617. It afterwards became the property of the First Napoleon. It has recently been completely restored by Viollet le Duc, whose erudition is on a par with his ability, and who has adhered throughout to the style of the fourteenth century. A descriptive notice of this fine castle, from the pen of the architect, may be obtained on the spot.

The castle, after the fashion of mediæval fortresses, stands on a lofty plateau commanding the village and surrounding country, and is approached by two permanent bridges and a drawbridge. The buildings, in the style of the old Louvre, cover an acre and a half of



THE CHÂTEAU OF CHANTILLY.

Photo : X., Paris.

ground. The walls are of great thickness, and are flanked by eight massive tourelles 112 feet high, with pointed roof, and loopholed for defensive purposes. The *donjon*, or keep, is on the right side of the entrance. It consists of three storeys, of which the upper is a hexagonal chamber, with staircase leading to the summit of the tower. The left side of the Château consists of a spacious hall, adorned with statues of mediæval warriors.

In the centre of the court is a statue of Louis, Duke of Orléans, founder of the castle. It is by Fremiet, a modern sculptor of eminence.

The vault and dungeons are not shown to the public. Visitors who have come from Compiègne by the direct route through the forest would do well to return by St. Pierre, Vieux Moulin, and the Mont St. Marc. The latter offers a very fine view.

FONTAINEBLEAU.

The ancient palace of Fontainebleau, the most important of all the historical palaces of the French sovereigns after the Louvre, was built by François I. It is situated about forty miles from Paris, near the centre of the forest of Fontainebleau, one of the largest in France. The traveller who leaves the capital without visiting Fontainebleau will have missed one of the most agreeable and interesting excursions that can be made in the neighbourhood. The journey by rail occupies about two hours; return fares are 9 fr., 6 fr. 80 c., and 4fr. 95 c.

A good train leaves the Gare de Lyon soon after 9 a.m. After passing through the fortifications the Marne is crossed, and the traveller passes CHARENTON, MAISONS ALFORT (view of the forts of Ivry and Charenton), and VILLENEUVE ST. GEORGES (suspension bridge over the Seine). The line then traverses the dale of the small river Yères through a pleasant country, dotted with mills and private villas. MONGERON, eleven miles, and BRUNOY, thirteen miles from Paris, are passed, the river Yères is crossed, and the train enters the plain of LA BRIE.

MELUN (twenty-eight miles) is the chief town of the department of the Seine and Marne. It is an ancient town dating from the Romans (Melodunum), with a population of 11,300, churches of the eleventh and fourteenth centuries, and handsome modern Hôtel de Ville. The town lies about half a mile to the left of the station.

The valley of the Seine can now be seen at a distance, and the train shortly enters the forest of Fontainebleau.

The town of FONTAINEBLEAU, which is about a mile and a half from the station (tram 30 c.), is a quiet, old-fashioned place, with a

population of about 11,700, and with broad clean streets. Its repose does not seem to have been disturbed by the railway. There are several good hotels, but the charges are high.

The chief buildings in the town are the Hôtel de Ville and church, both modern. At the Palais de Justice is a statue to General Dumesme, killed during the Revolution of 1848.

The palace, which, as already stated, was constructed by François I. in 1547, stands on the site of a fortress dating from the twelfth century. It was here that François I. held his Court, surrounded by the greatest Italian artists of any age. Michael Angelo, Leonardo, Primaticcio, and Guilio Romano were the guests of the splendour-loving monarch, and the decorations of the interior, carried out in a style of unparalleled magnificence, were designed by the two last-named artists. Considerable additions to the palace were made by Henri IV.; with these exceptions the palace remains substantially as François I. constructed it, the restorations made by Louis Philippe and Napoleon III. having been carried out with consummate taste, and in the style of the sixteenth century. The private theatre was the work of the late Emperor Napoleon III.

It was at Fontainebleau that Queen Christina of Sweden ordered the execution of her Minister Monaldeschi, and Napoleon I. signed his abdication. Here also was imprisoned Pope Pius VII., until he consented to the second marriage of Napoleon. The divorce between the Emperor and Josephine was pronounced in the palace. Here also Louis XIV. signed the revocation of the Edict of Nantes. The palace is shown every day, summer 10 to 5, winter 11 to 4, gratis.

The palace has five courts: The Cour du Cheval Blanc at the entrance, where Napoleon took leave of the Old Guard; the Cour de la Fontaine; Cour Ovale; Cour des Princes; and Cour Henri IV.

The entrance is by a massive horseshoe staircase. The apartments are shown in the following order:—

Chapelle de la Trinité, in which Louis XV. was married, and where Napoleon III. was baptised. The ceiling is superbly painted by Fréminet, an early French painter.

Apartments of Napoleon I.—Consisting of ante-chamber; secretary's room; bath room, adorned with mirrors from the apartments of Marie Antoinette; library, where the Emperor signed his abdication; study (ceiling by Regnault), and bedroom in the style Louis XVI.

Salle du Conseil, or Council Chamber; decorations by Baucher.

Salle du Trône, or Throne-room, with remarkable chandelier in rock crystal; wainscoting of the style Louis XIII. and Louis XIV. The apartments of Marie Antoinette are the next in order.

Galerie de Diane.—A splendid gallery 88 yards long, built

by Henri IV. and since restored. The mythological panels are by Blondel and Pujol, executed during the present century.

The Salons de Reception, facing the Cour Ovale, consist of ante-chamber in Gobelin tapestry, apartment with Flemish tapestry, and room of François I., with portrait, and chimneypiece of the sixteenth century.

The Salle Louis XIII. was decorated by Dubois.

The Salles de St. Louis are decorated with portrait of Henri IV. and fifteen historical pictures.

The Salle des Gardes has a handsome chimneypiece, and bust of Henri IV

The Grand Staircase is decorated with paintings after Primaticcio, restored by Pujol.

Salle des Fêtes.—Constructed by François I.; afterwards decorated by Henri II., and restored under Louis Philippe. The frescoes are by Primaticcio, restored by Alaux.

The Galerie François I., looking on the Cour de la Fontaine, is 70 yards long. It is panelled with fourteen large pictures by Rosso Rossi, one illustrating the discovery of Fontainebleau. The bas reliefs, trophies, and medallions are of unusual richness.

The Appartements des Reines Mères, and Pius VII., were occupied by Catherine de Medicis and Anne of Austria, and afterwards by Napoleon's prisoner, Pius VII.

Lastly is shown the Galerie des Assiettes, so called from the decorations, which consist of porcelain plates, with designs representing views of royal residences.

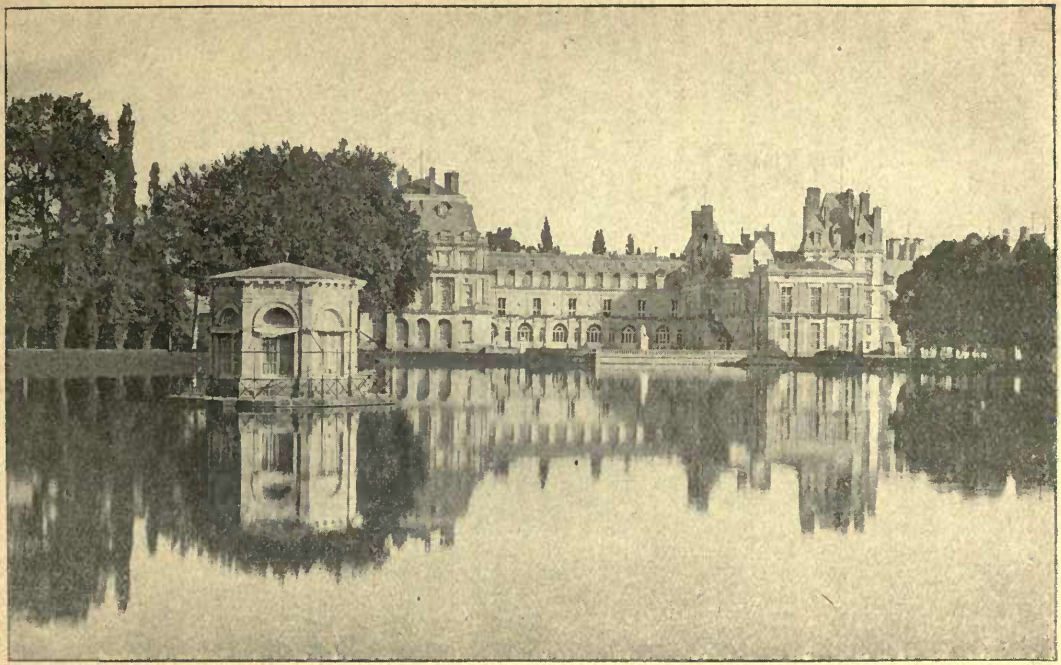
The modern theatre, constructed by order of Napoleon III., is plain, and in no way remarkable.

On leaving the palace through the Cour de la Fontaine the Carp Pond is seen to the right. The fish are of very large size, and consume a great deal of bread, much to the amusement of the public. Also in the main building on the Rez-de-Chaussée entrance in the same Cour is the Chinese Museum.

The Jardin Anglais was planted by Napoleon I. The parterre beyond the pond was planned by Le Notre for Louis XIV. The park, with its labyrinth and Treille du Roi, or royal vine trellis, is also interesting, and should be inspected if time permits.

The picturesque spots of the forest can be pointed out by the guides who offer their services at the station. But the most convenient and the cheapest way of visiting the forest is by carriage excursion with a party.

Meudon.—A charming village situated to the south-west of Paris, about five miles from the Mont Parnasse station, on the Versailles line (left bank). It was formerly the residence of Rabelais, who is styled by French writers *le joyeux curé de Meudon.*



THE PALACE OF FONTAINEBLEAU.

Photo: X., Paris.

A mediæval castle, the favourite residence of members of the Bourbon family, and later occupied by the Empress Marie Louise and the Roi de Rome, was destroyed by the Germans during the bombardment of Paris, in January, 1871.

MONTMORENCY.—A popular resort of Parisians during the summer, on account of the beauty of its scenery It is particularly famed for its forest of chestnut trees, which covers 5,000 acres. It is situated about twelve miles from Paris on the North of France line. Departures from the Gare du Nord, changing at Enghien.

The only feature of interest in the town itself is the *Ermitage* of Jean Jacques Rousseau, where the philosopher wrote his "Nouvelle Héloïse." It is at the end of the Rue Grétry, named after the composer Grétry, who purchased the property in 1798. A stone in the garden bears the inscription, "*Ici J. J. Rousseau aimait à se reposer.*"

The hill of Montmorency commands a marvellous view. Gennevilliers, where lived and died Madame de Staël; Colombes, where Bossuet pronounced his famous oration over the coffin of Henrietta Maria, Queen of England; Argenteuil, residence of Watelet and of Héloïse, the lover of Abelard; The Château de Bezons, inhabited by Mirabeau during the Revolution; St. Ouen and St. Denis; Aubervilliers, where Napoleon I. made his last stand after Waterloo; Bourget, the scene of a severe battle in 1870; Enghien les Bains, and Epinay; St. Leu, residence of Queen Hortense, and the tomb of her husband and his family; and a wonderful panorama of Paris, can be seen from this elevated spot.

ST. DENIS, famed for its Cathedral, is a dull, dirty old town of dilapidated appearance, about 4½ miles from Paris. It can be reached by the *banlieue*, or branch line, from the Gare du Nord. Trains every hour after 6.55 a.m. Return trains start seven minutes after each hour. Tramways also run from the Madeleine and the Place du Châtelet.

The Cathedral, which can be seen from the station, is about three-quarters of a mile distant. It is open all day long. The tombs are shown daily every half-hour from 10.30, on payment of 1 fr. 50 c. to the guardian.

This remarkable monument was built in the first half of the twelfth century by the Abbot Suger. There had previously existed on the site the Chapel of St. Denis or Dionysius, built A.D. 275 as the resting-place of the first Bishop of Paris, who suffered martyrdom. This shrine was for 400 years the resort of countless pilgrims, until, in the seventh century, a large basilica was erected on the spot by order of Dagobert I. The basilica was replaced by the present edifice, which, however, contains many restorations, carried out in the thirteenth century. In the Revolution of 1792

the fabric was badly mutilated, and the tombs of the kings which it contained were rifled, but the judicious restorations effected during the present century by Viollet le Duc have rendered the building worthy its ancient reputation.

In form it is a basilica. The west façade is a portion of the original fabric. The portals, however, have been materially altered in restoring. The sculptures over the south doorway represent the Months and the Martyrdom of St. Denis; those in the centre the Last Judgment and the Ten Virgins; those on the north portal the Signs of the Zodiac.

The towers are without spires; a portion of the left tower has been taken down.

The interior consists of nave and aisles crossed by one transept. The stained glass windows were presented by Louis Philippe. Those in the nave represent sovereigns anterior to St. Louis; those in the south transept Napoleon I., Louis XVIII., and Louis Philippe; those in the choir the martyrdom of St. Denis and the history of the church.

The high altar is an imitation of the eighteenth century. Behind it is the altar of Saint Denis, containing reliquaries.

The north transept contains a number of fine monuments to early sovereigns of France. Those of Philippe Dagobert, brother of St. Louis, and of Louis, son of the latter, were brought from the Abbey of Royaumont. The tomb of Louis XII. and Anne de Bretagne is a fine Renaissance monument. The tomb of Henry II. and Catherine de Medicis is of white marble supported by twelve columns, with bronze statues at the corners, representing the four cardinal virtues. This monument is one of the finest designs of Germain Pilon. Another monument of the same sovereigns may be seen to the left of the altar.

In the choir, on the left side of the high altar, are tombs of the children of St. Louis, with figures of Limoges workmanship. Also a monument to Henri II. and his queen.

On the right side of the high altar is the tombstone of St. Frédegonde, formerly in the church of St. Germain des Prés. This is one of the most remarkable monuments in the church, and is by many authorities believed to date back as early as the sixth century.

The most interesting part of the fabric is the crypt, which was constructed by Abbot Suger for the burial-place of St. Denis and his two fellow-martyrs. The centre, under the high altar, set apart by Henri II., has served as the burial-place of the Bourbon family. It contains the coffins of Louis XVI. and his queen, Louis XVIII., Louis VII., brought from the abbey of Barbeau; and Louise, Queen of Henry III., brought from the Église des Capucines, which for-

merly stood on the Place Vendôme. In the chapels of the crypt are statues and busts of French sovereigns.

Around the high altar in the centre of the nave are monuments dating from St. Louis, among them that of Dagobert I.; also the monument of Bertrand Dugueselin, famed for his valour in the contests with England in Brittany, and that of Louis de Sancerre. The statue of Charles V., a fine work of the fourteenth century, was formerly in the Church of the Celestines. On the left is the monument of François I., exhibited in the style of Louis XII., and the joint production of Philibert Delorme, Germain Pilon, and Jean Goujon. On the same side are the monuments of Louis of Orleans and Valentine de Milan, brought from the Church of the Celestines. The monument of Charles d'Etampes (fourteenth century) is among the finest in the cathedral.

The summit of the tower commands an extensive view of Paris and the surrounding country.

The large building adjoining the cathedral is the Maison d'Éducation de la Légion d'Honneur, a school for the education of daughters of members of the order. Five hundred girls are educated here. The school may be visited on permission being obtained from the Grand Chancellier, Rue de Lille 64.

ST. GERMAIN.

The town of St. Germain en Laye lies on the crest of an immense plateau, commanding the valley of the Seine. Behind it is the vast forest of St. Germain. Train from St. Lazare station, or steam tram from Arc de Triomphe.

St. Germain en Laye, with its population of 17,200, was, from the twelfth century, the favourite residence of the French monarchs. For many years previous there had been a strong fortress and chapel, built by Louis the Pious. The château at present existing was built by François I., who was married in it. The new château, built by Henry II., was occupied by his successors down to the time of Louis XIV., who was born there. This monarch, on coming to the throne, removed his residence to Versailles. St. Germain then became the residence of James II. of England upon his dethronement and exile. The château has been recently restored by Millet from the plans of Ducerceau, architect of François I. It is occupied principally by an important Gallo-Roman Museum, containing objects of all kinds found in France by antiquarians. The specimens include prehistoric remains, Roman and Gallic antiquities, down to the Carlovingian period. There are three rooms on the ground floor, the same number on the entresol and on the second floor.

The museum is open to the public on Sundays, Tuesdays, and

Thursdays from 11 to 4. On other days, Mondays excepted, on payment of 1 fr.

The Church of St. Germain contains a monument to the memory of James II.

The terrace and forest are well worth visiting. The former, one and a half miles in length, commands extensive and beautiful views. The forest is kept in excellent order, and affords pleasant walks in all directions.

The *Fête des Loges*, or annual fair, which is held on the first Sunday in September, brings large numbers of Parisians to St. Germain.

ST. CLOUD.

There are various ways of reaching St. Cloud. Trains run from St. Lazare station every half-hour; in summer the upper storey of the trains is preferable to the lower. Steamboats from the Louvre start every quarter of an hour, and trams from the Louvre half-hourly all through the day.

ST. CLOUD, a small town of about 5,000 inhabitants, is situated on the left bank of the Seine, about six miles from Paris as the crow flies. The town is situated on the beautifully wooded side of the range of hills which enclose the valley of the Seine.

The palace, which before the war of 1870 was the favourite residence of the Empress of the French, stood in a beautifully wooded park, intersected by numerous broad roads. All trace of it has now disappeared.

Close by are the town of SURESNES and Mont Valérien, which is crowned by the strongest of all the detached forts erected for the defence of Paris. It was to this fort that the destruction of St. Cloud was due during the war of 1870. The German troops having occupied the town, were shelled out of it by the batteries of Mont Valérien.

The chief attraction of St. Cloud is the park.

The river bank is lined by numerous cafés and restaurants, and during the summer is much frequented by holiday visitors, especially on Sundays and fête days, when the resources of steamboat and tramway are taxed to the utmost.

The fountains and cascades, which play every second and fourth Sunday during the summer, are constructed on the slope of the hill leading to the palace and park. They are not equal to those of Versailles, but the great jet to the left of the cascades is 136 feet high.

There are no buildings or monuments of importance at St. Cloud. The entire town at the close of the war was little better than a heap of crumbled stone. It has been since rebuilt, and no sign of the destruction remains. The church, a modern Romanesque edifice in

admirable taste, was almost the only building which escaped destruction when the town was burned.

There is a magnificent view of Paris from the terrace of St. Cloud. All the principal buildings may be distinguished.

The fair of St. Cloud is held on the three last Sundays in September. On these occasions additional trains are run from the St. Lazare station.

SÈVRES.

One of the best known of all the suburban towns of Paris, by reason of the Government porcelain factory, which produces the finest modern china in the world. It is close to St. Cloud, but a little higher up the river. It may be reached by train from St. Lazare (Ville d'Avray, the next station beyond St. Cloud), or by Versailles tramway from the Louvre, or by steamboat from the Louvre. The departures are the same as for Versailles.

The town of Sèvres is less picturesque than that of St. Cloud, the hillside on which it stands being less wooded. The château has been rebuilt since the war of 1870. The Government porcelain manufactory, which has been carried on for above 130 years, is situated on the right of the main street near the bridge. The exhibition rooms are open daily from 12 to 5 in summer, and 12 to 4 in winter. The entrance is on the river side in the centre of the new building. The workshops where the porcelain is made can only be seen on presentation of card of admission. These can be obtained on written application, addressed "A la Direction des Beaux Arts, 3, Rue de Valois, Paris." There is also a MUSÉE CÉRAMIQUE, or historical museum of pottery, which is chiefly interesting to *connoisseurs*.

VERSAILLES.

Palace and Trianons every day except Monday.

Situated to the south-west of Paris, about eight miles as the crow flies. The road lies through the Bois de Boulogne, or along the bank of the Seine to the fortifications, and thence in a straight line to the Bridge of Sèvres. Versailles may be reached by rail from St. Lazare or Mont Parnasse station. Departures hourly from 7.30 a.m. The return trains start at each hour. Tramways from the Louvre also run to Versailles half-hourly.

The railway journey from St. Lazare is the same as that to St. Cloud. After leaving this station the line passes Ville d'Avray and Viroflay. The entire journey is fourteen and a half miles.

The route from the left bank of the Seine starts from the Gare, Mont Parnasse, passing the small stations of OUEST CEINTURE CLAMART (three and three-quarter miles), MEUDON (five miles), BELLEVUE (five and a half miles), on the top of the hills of

Meudon, Sèvres (six and a quarter miles), Chaville (eight miles), and Viroflay (eleven and a quarter miles).

The scenery of the road is interesting, and the excursion, if combined with a visit to St. Cloud and Sèvres, full of attractions.

The Versailles station of the St. Lazare line is a mile from the palace; that of Mont Parnasse about half a mile. Omnibuses (30 c.) await the arrival of the trains. The tramway line runs to the palace.

The palace and park of Versailles were laid out by command of Louis XIV., and cost £40,000,000. It is said that 36,000 men and 6,000 horses were employed on the works at one time. The palace was completed in 1682, and Louis XIV. established his Court there, leaving St. Germain-en-Laye, which had been the residence of his predecessors. Under Louis XV. it was debased by the excesses and licence attending the domination of Mesdames Pompadour and Du Barry. In 1789 the Third Estate constituted at Versailles the *Assemblée Nationale*. The following year the "Dames de la Halle" broke into the palace and compelled Louis XVI. to return to the Tuileries. No French sovereign has resided at Versailles since. The first Napoleon did nothing to repair the damage done during the Revolution. Under the Restoration the south pavilion was erected, but nothing was done to restore the splendours of the old monarchy. Louis Philippe, on becoming king, restored the palace, formed the picture galleries, and threw them open to the public.

During the war of 1870 the King of Prussia established his headquarters at Versailles, and it was here that he was crowned Emperor of Germany. The negotiations between M. Jules Favre and Prince Bismarck were carried on in the house No. 1, Boulevard du Roi. On the outbreak of the Commune, after the departure of the German armies, M. Thiers removed the Government from Paris to Versailles; and after the suppression of the Commune the Assembly continued to hold its sittings in the palace until 1880, when it returned to Paris—the Deputies to the Palais Bourbon, or Corps Législatif, the Senators to the Luxembourg.

On the south-west side of the palace is the Salle du Jeu de Paume, or tennis court, where the members of the Third Estate swore a solemn oath never to dissolve their association until they had obtained for France a Constitution. This court has recently been restored, and was reopened with much ceremony by the Radical members of the present Republic.

The palace of Versailles is best seen from the gardens, to which it presents a façade of more than a quarter of a mile in length, the centre of the oldest part being a construction of the time of Louis XIII. The wings were built by Mansart for Louis XIV., and also the chapel. Adjoining the latter is the pavilion of Louis XV., and opposite to it that of Louis XVIII. The Salle du

Sénat, where that body met after 1871, was the theatre of Louis XV., and the left wing was the seat of the Chambre des Députés.

The Cour d'Honneur, or entrance court, is ornamented with sixteen life-sized statues, representing great generals, statesmen, and admirals, dating from Suger, Abbot of St. Denis. In the centre is a bronze statue of Louis XIV. on horseback—the horse by Castellier, the king by Petitot—erected during the Restoration.

The Historical Museum, founded by Louis Philippe in 1832, is unrivalled in extent. The entrance is on the left side of the Cour d'Honneur. The pictures are all inscribed with the name of the artist and the subject. Catalogues are therefore unnecessary.

The visitor will have no difficulty in finding his way to every part of the palace that is shown to the public. It will suffice, therefore, to say that the works of art are mostly executed to the glory of France and of her armies, and that the acres of battle scenes which are displayed will probably surfeit the ordinary visitor, while the art student will not find in them material for study as in the works in the Louvre.

The gardens, situated at the back of the palace, retain the general plan of arrangement designed by Le Nôtre for Louis XIII. The grounds may be seen from the terraces. They are adorned with numerous statues and vases, some of them original designs of the seventeenth century, others copies of celebrated antiques.

Near the orangery, at the foot of the terrace steps, is a bronze statue by Marochetti of the Duke of Orléans, son of Louis Philippe, which formerly adorned the Court of the Louvre.

Beyond the Parterre d'Eau is the Bassin de Latone, a fine basin designed by the brothers Marsy. The statues surrounding the Bassin are the finest in the gardens.

The playing of the fountains, or Grandes Eaux, is generally announced by placards in the railway stations and in the streets of Paris. It takes place on the first Sunday in each month from May to September inclusive. The display begins at about 4.30, and winds up with the display of the Neptune fountain.

The palace of the Grand Trianon is about half a mile north-west of the palace. It was erected by Mansart for Madame de Maintenon, the favourite of Louis XIV. It contains several suites of handsome apartments and modern paintings by Mignard, Lebrun, and Boucher; also some large malachite vases, given by Alexander I. to Napoleon I., and some five Sèvres vases.

The collection of state carriages is close to the Grand Trianon. There are also a number of sledges and sedan chairs.

The Petit Trianon, built for Madame Du Barry by Louis XV., is tastefully fitted up, though not remarkable in architecture or decoration. It was the favourite residence of Marie Antoinette.

Part VI.

USEFUL INFORMATION.

AMUSEMENTS.

No people in the world are so fond of amusements—or *distractions*, as they term them—as the Parisians. Morning, noon, and night, summer and winter, there is always something to be seen, and a large portion of the population seems absorbed in nothing but the pursuit of pleasure. During the summer season open-air concerts are given in all parts of the city. In certain public places merry-go-rounds, Punch and Judy shows, and other children's amusements are eagerly enjoyed by adults. In the evening the attractive shops of the boulevards and numerous passages are a never-ending source of interest. The theatres are crowded nightly by the labouring class, as well as by the well-to-do, while every café, with its billiards, cards, and dominoes, attracts its hundreds of habitués. In the more populous and poorer quarters public balls are a prominent feature, and the *café concerts* attract pleasure seekers in thousands. The visitor has consequently an *embarras de choix*. The various modes of killing time in gay Paris may be best enumerated in alphabetical order.

Balls.—Dancing has always been one of the most popular of French pastimes. In private society *bals* and *soirées dansantes* are the principal amusement. Every marriage winds up with a ball, given either at some large hotel or in a private house. In good society *cotillons* are carried to the verge of extravagance, and dancing generally is a passion both with young men and women. In humbler circles the amusement is no less popular, but its votaries, unable to enjoy their favourite pastime in private, are compelled to resort to places of public entertainment. These abound in all parts of Paris, and have in no degree lost their attraction among a certain class, although the more fashionable resorts best known to Englishmen have disappeared under the Republic. And of all the noted *bals*, the only one left is Bullier, formerly known as the Closerie des Lilas, on the Boulevard St. Michel, on the left side beyond the Luxembourg. Here the students of the *Quartier Latin* keep up the *cancan* with unabated spirit. This establishment is open on Sundays, Thursdays, and Saturdays; the entrance fee is 1 fr. and 2 fr. Masked balls are held at intervals during the Carnival. Other public dancing establishments are the Moulin Rouge, the Jardin de Paris, Élysée Montmartre, Salle Wagram, Moulin de la Galette, etc. It is not advisable for ladies to visit them.

Billiards, Cards, Chess, Dominoes, and Draughts.—Lovers of billiards will find tables in almost every café in Paris. The French tables are smaller than the English, and have no pockets. The game, therefore, is to make as many cannons as possible.

Cards are played in every café, whist, piquet, écarté, and manille being the favourite games.

Chess is rarely seen; but anyone wishing to play can always get a

game, with an amateur or professor, at the Café de la Régence, Place du Théâtre Français.

The game of dominoes is still largely played, but is steadily giving way to cards.

DRAUGHTS.—This game as played in France is usually the Polish, viz. on a board of 100 squares, and with the peculiar rules of the Polish game.

BICYCLING.—This recreation is, if anything, more popular in France than in England, notwithstanding that machines, owing to the wretched "protectionist" system, are dear, and that there is an annual tax on bicyclists; tourists are not called on, however, to pay it. There is a special track all through the Bois de Boulogne for bicyclists.

FENCING.—The traditions of the fencing school of Paris are still maintained among the middle and upper classes, and there are few young men who are not fairly expert in the use of the rapier. There are a number of fencing schools in Paris, all of them more or less frequented, and many of the clubs give periodical exhibitions of *escrime*, as it is called. (For addresses, see Bottin, Paris Directory, under Escrime.)

FISHING.—The Seine abounds with coarse fish even in the centre of Paris, but they are very shy and hard to catch. At Charenton, above the city, and Courbevoie and Suresnes, lower down, there are numbers of large carp and bream. The numerous anglers who spend their summer days by the river side, or in punts moored in the stream, do not, however, seem to have much success. The Parisians are enthusiastic anglers, and it is a pity their patience is not better rewarded. The close season is from March 1st to June 15th.

CONCERTS.—Those who are fond of music, military music in particular, have abundant opportunities of gratifying their tastes at all times of the year in Paris. Military bands play daily from May to September in various open places in the city. The fixtures of the various bands will always be found announced in the Paris papers.

CONCERTS DU JARDIN D'ACCLIMATATION.—During winter months, at 3 o'clock, in the Palmarium. High-class instrumental music.

CONCERTS LAMOUREUX.—Held during the winter months, at 2.30, in the Cirque d'Été (Champs Élysées). High-class instrumental music.

CONCERTS COLONNE.—Held during the winter at the Châtelet Théâtre on Sundays, at 2 p.m. Seats from 75 c. to 4 fr.

CAFÉ CONCERTS.—Entertainments of this class may be found in every part of Paris. They correspond with the music-halls of London.

In the summer there are two open-air *café concerts* in the Champs Élysées —the Alcazar and the Ambassadeurs.

The entry is nominally free, but the visitor is forced to take a *consommation* (refreshment ticket), for which he is charged from 1 fr. to 4 frs., according to the place occupied.

The Folies Bergères (Rue Richer), the Casino de Paris (Rue de Clichy), Olympia (Boulevard des Capucines), Folies Marigny (Champs Élysées), etc., offer fair variety entertainments during the winter.

HORSE-RACING.—The regular racing season in Paris commences in May, and ends with the Grand Prix, which is always run on the next Sunday but one following the Derby. There is a Spring steeplechase season commencing in April, and an Autumn season commencing in September. The following are the principal racecourses in and around Paris:—

Auteuil.—At the corner of the Bois de Boulogne.

Chantilly.—About twenty-six miles from Paris on the North of France Railway

Colombes.—A little way out on the Ouest line.

Enghien (Seine et Oise).—On the Nord line.

Fontainebleau (Seine et Marne).—On the Lyons line.

Longchamps.—The racecourse, or Hippodrome as it is called, is at the bottom of the Bois de Boulogne, where the Grand Prix is run, and the great review of the 14th July takes place. Train to Suresnes from Gare St. Lazare. Boat from Louvre to Longchamps.

Maisons Laffitte.—About eleven miles from Paris, on the road to Rouen (Gare St. Lazare).

Neuilly-Levallois.—Tram for Asnières, or train from Gare St. Lazare.

St. Ouen.—Meetings in spring and autumn. The tramway from the Place de Rome is the only regular conveyance; but numbers of *chars-à-banc* and omnibuses start from the boulevards every race-day.

Vincennes.—Trotting matches on Sundays and week days during the summer. Frequent trains from the Vincennes station at the Bastille. Tramways from the Louvre.

GYMNASTICS.—There are numerous gymnastic societies in Paris, and a large number of gymnasiums. A reference to Bottin (Paris Directory) in any café will show the one nearest to where the visitor is stopping

SWIMMING.—The floating baths on the Seine are thronged by the Parisians during the hot weather, and regularly frequented by members of the English colony as long as they are kept open. Competent professors are always retained at the best of these establishments to give lessons, at 2 fr. to 3 fr. per lesson. The best baths are at the Pont de la Concorde and Pont Neuf; entrance, with towels and linen, 1 fr. Bathers should on no account leave anything of value in their pockets while in the water, but should confide their valuables to the keeper of the baths.

SKATING.—The Parisians are very fond of skating, when the ponds will bear. The lakes in the Bois de Boulogne and at Vincennes are well adapted for this exhilarating pastime. Sledges for ladies, and skates for hire, abound on the banks. The guardians are very peremptory in enforcing the regulations framed for the protection of skaters from the consequences of their own temerity. The Palais de Glace (Champs Élysées) affords excellent skating on natural ice during the winter.

PANORAMAS.—The first, and for many years the only, exhibition of this kind was the panorama of the Siege of Paris, a wonderful painting by Philippoteau. The following are now visible: Bastille (Place Mazas), Empire and Revolution (Boulevard Delessert).

TENNIS.—The French are very fond of tennis, and usually play it well. There is a tennis-ground on one of the terraces in the Tuileries Garden, and also in the garden of the Luxembourg; and there is a club, 71, Exelmans.

THEATRES.—No nation in the world is more devoted to the drama than the French. The poorest undergo the severest self-denial to put by a few francs for a night at the theatre, while the middle-class would almost as soon go without their déjeuner as without their evening at the play.

Paris is well provided with theatres, most of which are crowded nightly.

All visitors should make a point of seeing the Opera. In booking seats insist on having them facing the stage (*places de face*), otherwise you may get a side seat, which appears all right on the plan, but from which the stage is not visible. Everybody, without exception, has the right to visit the foyer during each entr'acte, and it is well worth seeing.

The New Opéra Comique (Place Boïëldieu, just off the boulevards)

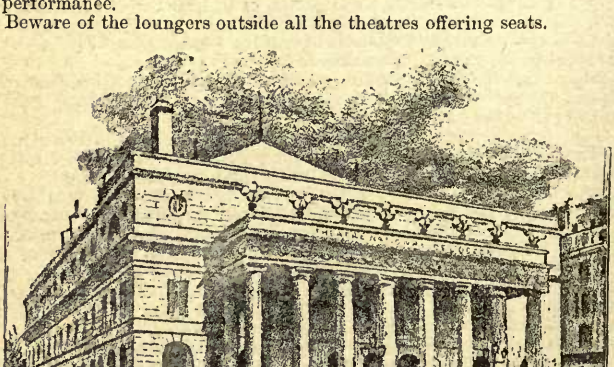
offers light operas, many of which are well known to and great favourite with Englishmen.

Tourists familiar with French will enjoy an evening at the Odéon (the temporary home of the Comédie Français, the Théâtre Français having been burnt down in March, 1900), the Sarah Bernhardt, and the Vaudeville Theatres. Those less familiar will find the spectacular pieces at the Châtelet more to their liking.

For times and pieces consult any French newspaper.

Booked seats (*en location*) are dearer than those taken at the time of the performance.

Beware of the loungers outside all the theatres offering seats.



THE ODÉON.

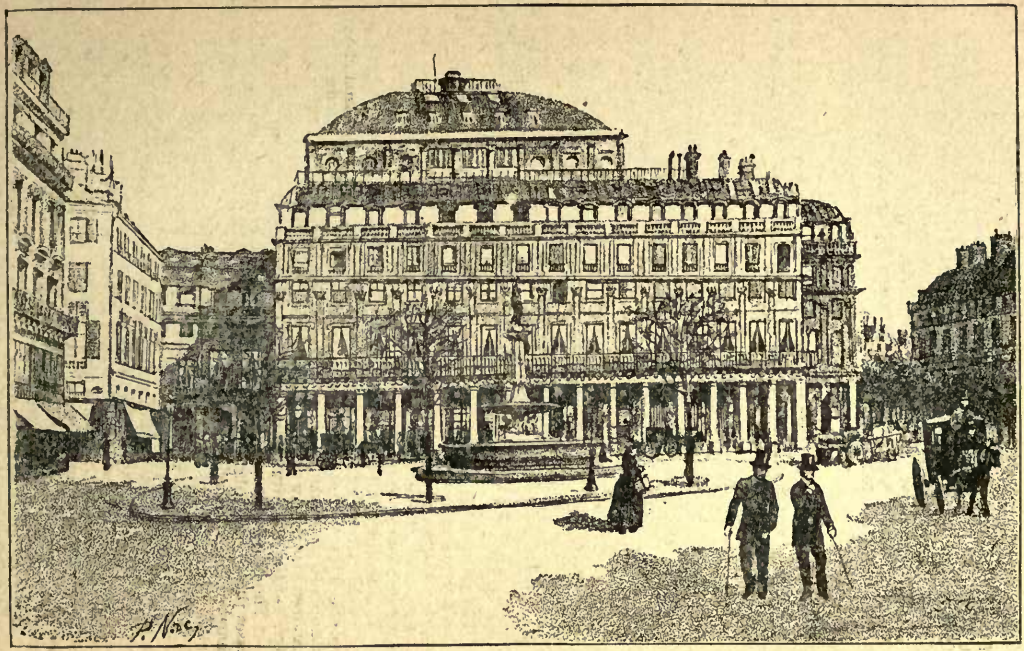
As a rule, there is only one entrance for the playgoers, but it is always ample with its divisional staircases. Some theatres will not admit ladies to the orchestra stalls.

The following corresponding English and French terms may prove useful. Loges, Boxes; Fauteuils de Balcon et de 1ème Galerie, Dress Circle; Stalles de 2ème Galerie, First Circle; Parterre, Pit; 3ème Galerie, Amphitheatre, etc., Galleries.

BATHS.

Warm baths (*bains-chauds*) abound in Paris. All classes use them regularly, there being scant facilities for washing in the small Paris apartments. Most of the large hotels have bathrooms, but their use will be forcibly impressed on you in your bill. The visitor should always take his own soap, as the usual charge for a cake is 1 fr., in the better class of bath 2 fr. The floating-baths on the Seine can be recommended as well as the following:—

Rue Vivienne 15, near the Palais Royal; Rue St. Anne 63, south of the



THE THÉÂTRE FRANÇAIS. (*Burnt down March*, 1900.)

Rue du 4 Septembre; Rue de la Chaussée d'Antin 46; Rue des Petits Champs 48; Rue Montmartre 163; Rue du Faubourg St. Honoré 30; Rue Godot de Mauroi 11, off the Boulevard des Capucines, second street from the Madeleine, north side; Rue St. Marc 16, north of the Bourse; Rue de Chateaudun 39; Rue St. Lazare 32; Rue Volney 5.

The Hamman, or Turkish Bath, in the Rue Auber, right side, is a very fine one, though expensive. The Balneum, 16, bis rue Cadet, is also commendable, and not so dear.

BEGGARS.

Mendicity is strictly forbidden by law, but beggars have a general licence to solicit alms on the 14th of July and New Year's Day. They then swarm in all parts of the city.

BENEVOLENT INSTITUTIONS.

Assistance Publique.—There are no workhouses in France, or anything at all corresponding with the Poor Law Union. The poor, the destitute, and the afflicted receive succour from the branch of the public service called *Assistance Publique*, which in Paris, as elsewhere in France, has the control of every kind of charitable institution.

The Caisses d'Épargne, or Savings Banks, are managed by the Municipal Council and by the Post Office in a manner corresponding to that of the Savings Banks in England.

The Cités Ouvrières, of which there are several examples in the poorer quarters of Paris, correspond to the artisans' dwelling-houses of London. They are well managed, but as yet have not found favour with the *ouvrier* class.

The Crèches, for the reception of poor children under two years of age whose parents are compelled to leave home to gain their living, are private institutions, but receive a grant from the Assistance Publique. They expend upon an average 60 c. to 70 c. upon each child admitted, and receive from the parents only 20 c. per day.

The Hospices des Enfants Trouvés, or Foundling Hospitals, mostly receive their inmates from the Prefecture of Police, but they admit children abandoned by their parents from any quarter, and also orphans. The children are sent away into the country, and apprenticed at twelve years of age, but the majority of the male children are drafted into the army.

The Hôpitaux receive not only sick and wounded persons, but in some cases the old and infirm. The principal is the *Hôtel-Dieu* (see p. 105). In many of them special care is given to sick children; in others children are not admitted.

In addition to the French charitable institutions, there are many organised and managed by the English colony of Paris.

The British Charitable Fund was established in 1823, by the British Ambassador, and is under the patronage of the Embassy. Its objects are fivefold: to assist destitute British subjects, and where necessary to pay their passage to England; to relieve the aged and infirm; to maintain orphans and destitute children, and educate them according to their religion; to supply medicines; and to provide decent interment for English subjects who may have died friendless. Subscriptions are received by the British Consulate, 7, Rue d'Aguesseau, Paris, and by the clergy.

The British Schools are also under the patronage of the Embassy. The average number of children educated is about fifty.

The English Orphanage, 35, Boulevard Bineau, a most useful institution, was founded by the liberality of the late Mr. Galignani.

The Hertford Hospital, at Levallois Perret, outside the fortifications, was founded by the liberality of Sir Richard Wallace, whose noble services to humanity during the siege of Paris have made an indelible impression on the French public. It was inaugurated in 1879, by Lord Lyons, and has ever since rendered inestimable service to British residents in Paris. It is under the management of a lady superintendent, assisted by two paid physicians, a dispenser, a dentist, and a chaplain in orders of the Church of England.

BOOKSTALLS.

The chief depôts for secondhand books are on the quays south of the Seine, between the Pont St. Michel and the Pont Royal. Winter and summer, wet or dry, the parapets of the quays are loaded with secondhand books of all descriptions. The cases are mostly divided into compartments, each compartment being filled with books of one price. Many of the houses on the quay facing the river are also occupied by dealers in secondhand books. A great deal of rubbish is exposed, but, on the other hand, the collector can at times pick up rare books or early editions very cheap.

COMMISSIONAIRES.

In Paris, as in London, retired soldiers are employed to go errands, but as their living from this source is precarious, boot-cleaning stations on the boulevards and in other frequented places are assigned them. Being under the control of the Government, and liable to lose a pension as well as their privileges if convicted of misconduct, they are generally trustworthy.

CONCIERGES.

The peculiar social system of Paris, which involves living in "flats," or suites of apartments, has called into existence the *concierge*, or deputy landlord, one of the best hated classes in society. Every house has its concierge, who makes all contracts with the tenants, and is responsible to the landlord for the rents. He is at once agent, collector, spy, and caretaker. It is his duty to keep the court and staircase in perfect order, and generally look after the interest of landlord and tenant; also to keep the landlord informed as to any circumstance connected with the tenants he may consider suspicious. Intrusted with such powers, and often illiterate and brutal, he can, if he chooses, make himself very unpleasant to the tenants (*locataires*). They on their part cultivate his good graces by tipping him more or less liberally. The custom is to give the concierge 10 to 20 francs (*denier Dieu*, or God's penny), according to rental, on taking an apartment, and the same sum on New Year's Day for a Christmas-box. The concierge inhabits a lodge at the entrance of the house under his charge, and it is his duty to inquire the business of every one who enters, and direct him where to find the tenant he comes to visit. At night he admits visitors or residents by means of a cord in his lodge connected with the latch of the outer door. No person is allowed to mount the stairs without communicating with him, and whoever wishes to leave the house must call, "*Cordon, s'il vous plaît*," at his door; thereupon the outer door opens, to all appearances spontaneously. If any of the tenants habitually return after midnight, the concierge expects to be paid extra for admitting them. He also frequently contrives by connivance with

the servants to levy a commission on the provisions, etc., consumed by his tenants. Altogether, the business of a concierge is a good one, although the work is hard, and at times unpleasant.

CRÉMERIES.

There are two sorts of *crémeries* in Paris—the clean, respectable establishment for the supply of milk, butter, eggs, cheese, and fruit (sometimes called *laiteries*), and the *crémerie* where coachmen, workmen, and the poorer class board. This class of restaurant is a lower class of *bouillon;* the provisions supplied are of the poorest description, and the cooking is execrable. Many nice *crémeries* now exist, where for one franc a light repast of eggs, bread, coffee, tea, or chocolate can be had at all hours.

DIVINE SERVICES IN ENGLISH.

It is better to consult the Saturday issues of the *New York Herald* and the *Daily Messenger* for the times of the services.

CHURCH OF ENGLAND.—Embassy Chapel, Rue d'Aguesseau 5, off the north side of the Rue Faubourg St. Honoré, opposite the British Embassy.

VICTORIA JUBILEE CHURCH (St. George's)—Rue Auguste Vachéry (Avenue d'Iéna).

CHRIST CHURCH, NEUILLY.—49 Boulevard Bineau, about three-quarters of a mile outside the fortifications. Tramways run every quarter of an hour from the Madeleine, fare 25 c. and 40 c.

AMERICAN EPISCOPAL CHURCH (Holy Trinity).—Avenue de l'Alma 19, on the south or left side of the Champs Élysées.

AMERICAN PROTESTANT CHAPEL.—Rue de Berri 21, off the upper end of the Avenue des Champs Élysées, to the right (north) side.

AMERICAN EPISCOPAL CHURCH.—56 Rue Nôtre Dame des Champs (Latin Quarter). Service, 11 a.m.

CHURCH OF SCOTLAND.—17 Rue Bayard, Champs Élysées.

FREE CHURCH OF SCOTLAND.—Avenue de la Grande Armée, west of the Arc de Triomphe. Services at 10 a.m and 4 p m.

ENGLISH ROMAN CATHOLIC CHURCH (Passionist Fathers).—50 Avenue Hoche.

WESLEYAN CHAPEL.—Rue Roquepine 4, to the left of the Boulevard Malesherbes.

CONGREGATIONAL services are held at 23 Rue Royale on Sundays at 11 and 7 30; and BAPTIST services at 48 Rue de Lille every Sunday at 2 p.m.

RUSSIAN CHURCH (Greek).—12 Rue Daru, near the west end of the Boulevard Courcelles. This church may be seen on Sunday and Thursday afternoons from 3 to 5. It is a fine Byzantine construction, in the form of a Greek cross; the decorations and pictures in the interior are very striking. Omnibuses, Filles du Calvaire and Ternes, from the Palais Royal or Madeleine.

GAS.

The streets of Paris are brilliantly lighted. The high price of gas does not, as might be supposed, lead to economy in its consumption, for there are 50,000 burners in the streets. Gas is supplied to the public by one company, *Compagnie Parisienne d'Eclairage par le Gaz*, whose charge is 30 c. per cubic yard, equal to about 7s. per thousand feet.

ELECTRIC LIGHTING is making great headway. The Grands Boulevards, Place du Carrousel, Parc Monceau, and many other places are now lighted by electricity.

LAUNDRIES.

A great deal of the linen in Paris is washed in the Seine. Floating establishments, divided into small compartments, each filled by one woman, may be seen from the quays and steamboats. They are in full work from morning to night. These laundries are called *lavoirs*. Besides them, there are numerous private establishments all over Paris. Each frequenter brings her own soap, pays 5c. for her place, and 5c. for every bucket of hot water she requires. The construction of the houses in Paris does not afford facilities either for washing or drying clothes, consequently public laundries are a necessity.

LYCÉES.

Education in Paris is cheap and good. There are several first-class public schools, called lycées, for boys and girls, whose course of instruction is varied and thorough. The charges for instruction vary according to the subjects taught. All religious education is avoided in the lycées.

Besides the lycées, there are several first-rate normal schools, such as the Collège Chaptal, on the Boulevard des Batignolles, and the École Monge, on the Boulevard Malesherbes. The course of instruction is similar in character to that of the lycées, and equally thorough.

Parents who wish to educate their sons in Paris will find it much more advantageous to place them as day scholars in one or other of the above establishments than in a private school. There are many English families who would be willing to take respectable boys as boarders. By this combination the advantages of a first-rate education may be gained, free from the occasionally demoralising influences of a French boarding-house.

MAISONS DE SANTÉ.

There is no English equivalent to this institution, except the sanatoriums which may be found established on certain spots famed for salubrity of climate, such as Bournemouth or Malvern. The *Maison de Santé* is a sort of private hospital, where each patient may have as much accommodation as he is willing to pay for. The proprietor and manager is usually a doctor, and attends to the patients himself. Strangers in Paris who happen to be seized with illness may find an establishment of this character very useful. *Maisons de Santé* are not under the immediate control of Government, but they are only established by the special authorisation of the Préfet of the district in which they are situated.

MARKETS.

There are numerous special markets in various parts of Paris, which for convenience have been enumerated under one heading. There is a CATTLE MARKET at La Villette which is worth a visit. The HORSE MARKET (*Marché aux Chevaux*) is in a quarter little frequented by tourists. It stands at the junction of the Boulevards St. Marceau and De l'Hôpital, a little to the south of the Jardin des Plantes. The market is held on Wednesdays and Saturdays, from 1 to 5 in winter, and 2 to 6 in summer. On each beast offered for sale is paid an entrance fee of 1 fr. A curious feature in this

market is a short incline for testing the strength of draught horses. They are harnessed to a vehicle specially made with a strong break, and have to drag it up the incline. The test, however, is not a very satisfactory one. The DOG MARKET is held on Sunday afternoons, in a corner of the Horse Market, with entrance from the Boulevard de l'Hôpital. The entrance fee paid by sellers is 3 sous. The dogs brought to this market are wretched mongrels; it is very rarely that any worth buying are seen. MARCHÉS DES FLEURS, or Flower Markets, are held in several parts of Paris. The supply

IN THE PARIS FRUIT MARKET.

of cut flowers in bouquets is very large, and many of the bouquets are in excellent taste. There is generally a stock made up for exceptional occasions, such as marriages. On any anniversary connected with the Bonapartists there is quite an outbreak of violets; while the souvenirs of the Legitimists bring lilies to the front. The flower market at the Madeleine is one of the most patronised. The MARCHÉ AUX OISEAUX (Bird Market) is held on the west side of the Hôtel de Dieu on Sundays.

The HALLE AUX BLÉS is the Corn Exchange of Paris. It is an immense circular building, situated close to the west side of the Halles Centrales, on the site where once stood the Hôtel de Soissons. The circumference is pierced by twenty-five archways, with a square window above each, and surmounted by a dome 126 feet in diameter. The interior is a rotunda, with

surrounding gallery supported by light columns. The first building, erected in 1662, was destroyed by fire 1802, and the present structure was built nine years later. It has storage room for 30,000 sacks of wheat. There is a remarkable echo from the centre of the hall.

The HALLE AUX VINS, or wine market, adjoins the Jardin des Plantes, with long frontage on the Seine. The greater part of the wine supply of Paris arrives by water, and there is a large wharf and Custom House on the river bank. The Halle aux Vins has storage for 20,000,000 gallons of wine, and there is an average quantity of 4,000,000 stored here in bond. The annual consumption of Paris is about 100,000,000 gallons, so that the wine market, if full, would not contain a three months' supply. The stock is turned over every fortnight.

We have left until the last the most important of all the markets in Paris, the HALLES CENTRALES, which lie on the north side of the Rue Rivoli, just to the east of the Louvre. These form the Central Provision Market of Paris, built on the site of the Marché des Innocents (which dates as far back as the tenth century). The structure consists of ten pavilions, built of iron and zinc, from designs by Baltard, covering an area of twenty-two acres. The cost of the site and buildings exceeded £2,000,000, but, considering the enormous revenue derived from the dues on provisions brought into Paris, the Corporation could well afford the outlay.

The yearly sales of fish at the Halles amount to £1,000,000, the sales of poultry to half as much again. The sales of butter are as large as those of poultry, while of eggs there are sold about £800,000 worth.

Beneath the Halles are 1,200 cellars for the storage of goods; each is twelve feet high, and lighted with gas, and they are connected by an underground railway with the Chemin de Fer de la Ceinture.

The Halles Centrales, like Covent Garden, are seen at their best at a very early hour in the morning. The retail shopkeepers, hotel stewards, and wholesale buyers are astir betimes, and the market women of Paris, who transact nearly the whole of the provision business, are always ready for them. After the wholesale dealers come the *petites bourgeoises*, each one accompanied by a *bonne*, with clean white cap and basket. With the Parisian housekeeper and the *dame de la halle* it is a case of Greek meeting Greek. Frenchwomen are the keenest traders in the world, and the bargaining at the Halles is of the closest description. It is a universal custom with French tradesmen to make an allowance of from one to two sous in the franc to servants, and it is to avoid paying this commission, quite as much as to make their own selections, that the Parisiennes turn out at eight o'clock in the morning, and go forth to the Halles. The richer or more indifferent classes are represented by their *bonnes*.

The visitor to the Halles will find exhibited for sale many articles of food not appreciated in England. Frogs and snails may be seen in large quantities.

The *dames des Halles*, who in vigour and volubility are a match for the stoutest Irish fishwife, have on various occasions played a prominent part in political history. In 1791 they took it into their heads to call on Louis XVI. at Versailles, and invite him to Paris; and in 1871, when the Commune arrested the Curé of St. Eustache, they waited upon their rulers, and announced their intention of having their priest restored to them, that he might celebrate mass on Easter Day. They threatened, if their demand were refused, to take the matter into their own hands. The ladies, as usual, had their way, and the Commune surrendered at discretion.

Of late years a number of district markets have been built to supplement

the Halles Centrales. They are conducted in the same manner, almost exclusively by women, and do an immense business.

OCTROI.

The system of indirect taxation, condemned by political economists as degrading and expensive, still finds favour in protectionist France. Not only is the national revenue raised mainly by duties levied on home and foreign products; the municipal budget of Paris is mainly indebted for its revenue to the customs duties collected at the gates on provisions and merchandise brought into the city for sale. Every conveyance that passes through the barrière is rigidly searched for contraband. Every peasant has to show the contents of his basket. Even the ordinary pedestrian is narrowly scrutinised lest he should have a bottle or two of wine, or brandy, or a pound of butter, meat, cheese, etc., concealed about him. This wretched system is, however, apparently on its last legs, the agitation for its abolition growing daily stronger, and having already found many influential supporters. The annual municipal budget averages 360,000,000 fr., of which the octroi provides 275,000,000 fr.

POLICE.

The police system of Paris is under the direction of the Préfet de Police, in the department of the Ministère de l'Intérieur, or Home Office. His headquarters are at the Palais de Justice, and his authority extends over the department in which Paris is situated (Seine and Oise), as well as in the city itself. His department consists of the Police Municipale and Police de Sûreté. The former body of men, known as *sergents de ville* and agents, are charged with the preservation of order. They are dressed in dark uniform, wear a short sword, and generally go in couples. They are sufficiently alive to their dignity and importance, and at times act in a very arbitrary fashion, but are, on the whole, conciliatory and courteous if respectfully treated. In Paris it is a common complaint that a policeman is never to be found when wanted, and that he usually only puts in an appearance when his services are no longer required; but such complaints are inevitable in all large towns, where the population is dense and the guardians of the peace are comparatively few in number.

The Police de Sûreté may or may not be in uniform. Their duties correspond with those of the detective service of London. They adopt all sorts of disguises when in pursuit of suspected persons or criminals. Commissionaires, street-sweepers, concierges, and even beggars, are personated by these detectives when occasion requires, and the lower class of the Parisians, being greatly in awe of them, assist their travesties in the majority of cases.

Every hotel and *maison meublée* is compelled to take down the name and address of each visitor, and the date of his entry and departure, and in the case of passing travellers their country and nationality. Each day a copy is made of the register by an agent of the secret police, who are thus kept constantly informed as to the arrivals and departures of strangers. During the Empire this practice was carried out with marvellous precision. It would also appear from the following that the traditions of the police are maintained under the Republic as they were under the Empire. During the Exhibition of 1878 an Irish visitor to Paris was incautious enough to lose himself. On leaving the Exhibition he could neither remember the name of the hotel where he lodged nor the name of the street in which it

was. He applied to a firm of agents, who sent him to the Palais de Justice, and in less than an hour the police restored him to his lodging.

Any visitor who may be unfortunate enough to lose money or articles of value in Paris should at once inquire for the police station of the *arrondissement* (or district) in which he is staying. A prompt and active inquiry will at once be instituted; and, if fallen into honest hands, he will eventually get his property back at the Préfecture of Police.

POSTAL AND TELEGRAPHIC ARRANGEMENTS.

POSTAL ARRANGEMENTS.

Letters in France for the interior, including Corsica and Algeria, cost 15c. for 15 grammes.

Letters from Paris to any part of the Postal Union are conveyed at the rate of 25c. for every 15 grammes.

Postcards for France and for any country in the Union, cost 10c. each.

Newspapers are charged at the rate of 5c. for every 50 grammes.

Samples are charged at the rate of 5c. for every 50 grammes.

In addition to the book post and sample tariff, there is a special rate for business papers of the nature of accounts, newspaper or book MSS., or kindred matter. The charge between France and England is 25c. for any weight not exceeding 250 grammes (half a pound), above that weight 5c. for every 50 grammes. Such parcels must be left open at the ends like book parcels, and inscribed *papiers d'affaires*. *Letters* must under no circumstances be enclosed.

Registered Letters are in France called *Lettres chargées*. The charge for registration is 25c. above the stamp required to frank the letter. The department is not responsible for the loss of registered letters, but will grant indemnity for letters containing objects of value at a special tariff. The sender is required in such cases to make a written declaration of the value of his consignment.

Money Orders.—Money orders for England are granted at the rate of 10c. for every 10fr., or any fraction of 10fr., plus the exchange.

Poste Restante.—All letters simply addressed Poste Restante, will be kept at the Central Office, Rue du Louvre. Remember your passport, or you stand little chance of getting your letters. Letters not reclaimed within two months, plus the odd days of the month in which they arrive, are returned to the senders. Letters to be kept till called for may be also addressed to any of the district offices, *e.g.*, Poste Restante, Bureau No. 1 or 2, or 17 (as the case may be), Paris.

Collection of Letters.—The principal district post offices are open for the reception of letters for England, or other countries in the Union, up to 5.30 p.m. Letters may be posted in the box at the front of the Gare du Nord up to 8.50 p.m., in the train itself up to 9 p.m., and also at the Gare St. Lazare up to 8.30 p.m., in the special box in the Salle des Pas Perdus. Letters for London posted in any of the district offices before midnight leave by the morning mail at 8 a.m., and are delivered in London the same evening on arrival.

Telegraph Arrangements.—Telegrams to Paris or any part of France cost 5c., or 1 sou, per word; no message is received under 50 c. This tariff applies to Corsica, Monaco, and Algeria. Telegrams to London or any part of the United Kingdom cost 20 c. per word, minimum 1 fr. The address of

the recipient and the name of the sender are counted on all despatches for any part of France. The name of the sender need not be included in messages for London, but must be written, with address, on a line at the foot of the telegraph forms. The name and address of the recipient are counted in every case. Messages should be written in the undermentioned style:—

"Smith, 30, Cheapside, London.
Am awaiting letter."

The above message would cost 1 fr. 40 c.

PRISONS.—There are now only four prisons, viz., the Police Prison and Conciergerie, at the Palais de Justice; Prison du Dépôt (temporary prison

THE PRISON OF LA SANTÉ.

for accused) at the Prefecture of Police: La Santé, 42, rue de la Santé; St. Lazare, in the quarter of the Faubourg St. Denis, prison for female offenders. Mazas, St. Pélagie, and the Grande Roquette have been demolished, and are replaced by the new prisons of Fresnes les Rungis. There is also one military prison, in the Rue Cherche Midi. Permission to visit some of these establishments can be obtained of the Prefect of the Seine.

RAG-GATHERERS.—There is probably no city in the world which contains so many queer industries outside the lines of regular trade and manufacture as Paris. In all large towns the waste and superfluity of the rich are utilised for the benefit of the poor. In Paris the sanitary system lends itself to the cultivation of the peculiar national virtue thrift, which is ingrained in every Frenchman, and which turns to account everything

thrown away, no matter how unpromising it may appear. The private middle-class residents of Paris inhabit not houses, but flats, or *appartements*, consisting of dining-room and salon, one, two, or more bedrooms, and kitchen, etc. It is evident that in such establishments no accumulation of refuse, or *ordures*, as the French term it, can be allowed. Every household has consequently an *ordure* box, which receives ashes, waste food, potato parings, and refuse of all sorts. These boxes are emptied early every morning in one large box or bin placed by the concierge before the street door, and the whole of the rubbish is carted away daily before 9 a.m. Thousands of scavengers are thus employed, the police regulations requiring the entire city to be emptied of its rubbish before nine o'clock in the morning. Such a system naturally gives rise to an important industry—that of the *chiffonnier*, or rag-gatherer. These men belong to a corporation having fixed rules. Each member has an enormous basket, which he carries on his shoulders, and a stick with a sharp claw at the end. His district is assigned him, and he goes his round daily, diligently searching from door to door for anything that can by any possibility be made use of. Small pieces of waste paper and rags are transferred to the basket by a dexterous twirl of his weapon, any unconsidered trifles thrown out by misadventure are pounced upon, and eventually the rubbish boxes of Paris contain very little that can be turned to account. The *chiffonniers* do not sort the contents of their baskets. They deliver them to their employers, the *trieurs*, who live outside the fortifications. These divide and classify the contents, and dispose of them to various merchants.

Sapeurs Pompiers, or members of the Paris Fire Brigade, may be distinguished by their tall brass helmets. They form a part of the regular army, and consist of three regiments, subject to military drill. One of these is controlled by the Prefect of Police, and occupies itself with the extinction of fires; the other divisions are under the Minister of the Interior and Minister of War. The arrangements for extinguishing fires do not at all compare with those of the London Fire Brigade. The men, too, serving in the Army for three years only, are naturally unable to attain the efficiency of the veterans in the English service.

THERMOMETER.

The Fahrenheit thermometer is unknown in France. The usual measure of temperature is the Centigrade, whose unit is the freezing point, and whose boiling point is 100. The thermometer used in Germany is that of Réaumur. The following comparative table will show the difference between the various systems :—

	Fahrenheit.	Réaumur.	Centigrade.
Zero	0°	16°	20°
	5°	12°	15°
	14°	8°	10°
	23°	4°	5°
Freezing	32°	0°	0°
Temperate	55°	10°	13°
Summer	76°	19°	24°
Blood	98°	29°	37°
Fever	112°	36°	45°
Boiling	212°	80°	100°

TOBACCO.

The manufacture and sale of tobacco is a Government monopoly, which brings in a revenue of about £8,000,000 yearly. All kinds of tobacco and cigars sold in France, with special exceptions hereafter mentioned, have a strong family likeness. The tobacco mostly consumed by the French is called *caporal*, and is sold in brown papers at 50c. or 1fr. A finer cut tobacco, of the same description, is sold in blue papers, at 80c. and 1fr. 60c. A coarse kind of Turkish tobacco, called Levant, is sold in yellow packets at 80c. The different sorts of cigarettes in the shops are made from one or other of these qualities, as are also the cigars, little and big, from the *petit Bordeaux* at 1 sou to the cigar of 50 c. There are other descriptions of cigars, professedly of Havannah tobacco, known as *Londres* and *Trabucos*, but they are not to be recommended.

There are establishments in Paris where tobacco of better quality may be bought. At the Grand Hotel, Place de la Bourse, Place du Théâtre Français, etc., are depôts of foreign tobacco and cigars, permitted by special authorisation, where the best English and American brands of tobacco, and Havannah cigars can be procured.

Tobacco shops have a red keg, like a marine buoy, over the door, and after dark exhibit a red light. Many of them are post offices, and in the majority stamps are sold.

WEIGHTS AND MEASURES.

The French system of weights is decimal, like the currency. The unit of weight is one gramme. One thousand *grammes* make a *kilogramme* (equal in weight to 2lb. 3¼oz.). A French pound is a *demikilo.*, a quarter of a kilo. is a *demilivre*, an eighth of a kilo. a *quartlivre;* minor divisions of the kilogramme are counted in grammes.

The French *mètre*, or measurement of length, is about 39 inches English. It is divided into 100 *centimètres*. Instead of saying a quarter of a yard, or three-quarters of a yard, the French say *vingt-cinq centimètres*, or *soixante-quinze centimètres*. One kilomètre (1,000 metres) is about five-eights of an English mile. Consequently, for rough calculation, five kilomètres equal 3 miles.

The unit of dry measure is the *litre*, which is one and three-quarter English pints. The commoner sorts of wine are sold by the litre. The *litre* is divided into 100 centilitres.

WINE SHOPS.

The wine shops of Paris occupy pretty much the same place as the public houses in London. They are frequented exclusively by the lower classes, and are generally dirty and noisy. There is no restriction on the sale of wines or spirits in Paris; everybody trading must pay a licence, and can then sell, with certain exceptions, whatever they like, consequently the number of *marchands de vin* is very large, and the majority of them seem to make money. In spite, however, of the absolute enfranchisement of the liquor traffic, there is much less drunkenness in Paris than in any large town in England. An investigation as to the causes of this anomaly should be interesting to the advocates of compulsory closing. English tourists will not as a rule, relish the refreshments sold in the wine shops.

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